

2:10~~2~~ - 2:30. cut. shall we be going!

cut after 3:44 - 3:52

Now put in Sophie's scene next T/O

Back to 2:30 - 2:50. Alleyway.

cut Dr running away 2:50 - 2:58

cut. 4:14. 5:15. Barbstage.

cut. begins of sc 10. 6:29 - 31.

cut end of sc 10 8:00 - 8:40

cut. 9:44, - 9:55.

cut 10:46 - 52 (come in on ~~the~~ RM x to Morgana)

cut from 11:42 - 11:53. (Dr/Dhear in corridor)

cut from 13:29 (it's gone) - end of scene.

cut end of lose 28. 14-12 - 14-18

cut end of sc 16 - 26 → 16:36 (it's a sacrifice I'm prepared to make)

cut from 17:56 → 18:52

come in again in Ciria's ring. then 'at last'.

cut from 19:07 → 19:10 end on 'he may be a great success'

cut from 19:30 → 19:32 lose 'behind us'

cut from 19:47 → 20:06 in on. "If we take you to the well..."

cut from 21:40 → 21:46 arrival at store entrance

cut from 22:18 → 22:27.

10:22:34 → 23 - 31 after Benboys death.

thus Chel, Chom arrival + Death as scenes together

Then see over for order of scenes.

end 2nd Well scene at 25:00.

cut at 2. 20 ~~NA~~

cut 3/44. Conductor at bus hold for Ep4  
26:35 - 26:56.

$$\begin{array}{r} 29 \quad 49 \\ \quad 51 \\ \hline 5.16 \\ \hline 24.33 \\ \hline \end{array}$$



EPISODE (2)

[illegible]



EP 3

1	20	20	34	13	16	38
2	10	30	35	37	17	15
(3)	25	55	36	5	17	20
4	5	1 00	37	14	18	34
5	35	1 35	38	40	19	14
6	20	1 55	39	50	20	04
7	56	2 51	40	7	20	44
8	26	3 17	41	10	20	54
9	32	3 49	42	50	21	44
10	1' 15"	5 04	43	16	21	30
11	46	5 50	(44)	6	21	36
12	15	6 05	45	17	21	53
13	47	6 52	46	5	21	58
14	1' 07"	7 59	47	1.00	22	58
15	12	8 11	opening	46	23	44
16	1' 20"	9 31	closing	1.12	24	56
17	4	9 35				
18	47	10 22				
19	1 58	12 20				
20	1 26	13 46				
21	5	13 51				
22	7	13 58				
23	9	14 07				
24	9	14 16				
25	33	14 49				
26	8	14 57				
(27)	4	15 01				
28	13	15 14				
(29)	15	15 29				
30	1 27	15 56				
31	6	16 02				
32(44)	15	16 17				
33	18	16 25				



ED4

16.54

REPERCE

35"

35

34

22

17. 16

1

30

1 14

35

12

17 28

2

6

1 20

36

22

17 50

3

27

1 47

37

22

18. 12

4

13

2 00

38

15

18. 27

5

25

2 25

39

17

18. 44

6

18

2 43

40

20

19. 04

7

52

3 35

41

33

19. 37

8

27

4 02

42

18

19. 55

9

1 05

5 07

43

11

20. 06

10

25

5 32

44

25

20. 31

11

47

6 29

45

22

20. 53

12

15

6 44

46

23

21. 16

13

27

7 11

47

25

21. 41

14

5

7 16

48

15

21. 56

15

1'00"

8 22

49

25

22. 21

16

1 05

9 27

50

10

22. 31

17

1 11

9 38

51

10

22. 41

18

20

9 58

52

37

23. 18

19

8

10 06

opening titles 46  
closing titles 1.12

24. 04

20

8

10 14

25. 16

21

30

10 44

22

10

10 54

23

30

11 24

24

25

26

27

28

29

30

31

32

33

47

12 11

13 48

14 16

14 51

16 24

16 41

13

16 54



DR WHO 7J

EPISODE 1 - SCENES

10.00.46.09 CIRCUS RING  
01.32.00 TARDIS (FLYING)  
01.49.02 CIRCUS EXTERIOR ~~LANDING BASE~~  
02.17.02 TARDIS (FLYING)  
04.19.12 PLANET SURFACE A3  
04.48.06 PLANET SURFACE (HEARSE, KITES) A4  
05.33.00 PLANET SURFACE A3  
05.53.21 PLANET SURFACE (TARDIS, FRUIT STALL ETC) A3  
07.07.10 PLANET SURFACE (LAKE AREA) A3  
07.56.08 PLANET SURFACE (KITES, HEARSE) A3  
08.10.02 PLANET SURFACE A3  
08.20.08 PLANET SURFACE (FRUIT STALL) A3  
08.53.15 PLANET SURFACE (KITES) A3  
09.10.12 PLANET SURFACE (COACH EXTERIOR) A4  
09.27.13 PLANET SURFACE (FRUIT STALL) A3  
11.42.19 PLANET SURFACE (COACH EXTERIOR) A4  
12.05.06 PLANET SURFACE (HEARSE) A4  
12.29.23 PLANET SURFACE (MOTORBIKE)  
12.35.19 PLANET SURFACE (CAMPSITE) A3  
13.32.20 CIRCUS EXTERIOR A3  
13.50.15 PLANET SURFACE (CAMPSITE) A3  
15.47.02 CIRCUS EXTERIOR A3 LANDING BASE  
15.56.16 PLANET SURFACE (HEARSE, KITES) A4  
16.10.19 PLANET SURFACE (COACH EXTERIOR) A4  
16.16.10 PLANET SURFACE (FRUIT STALL) A3  
16.51.00 PLANET SURFACE (COACH EXTERIOR) A4  
17.18.17 COACH INTERIOR  
17.40.22 HEARSE  
17.48.16 COACH INTERIOR A4  
18.36.04 CIRCUS ENTRANCE  
19.21.06 PLANET SURFACE (COACH EXTERIOR) A4  
20.41.18 PLANET SURFACE (CIRCUS EXTERIOR) A1  
20.54.14 PLANET SURFACE (FRUIT STALL) A3  
21.22.13 CIRCUS ENTRANCE  
21.48.15 PLANET SURFACE (CIRCUS EXTERIOR) A1  
22.01.09 CIRCUS RING  
22.04.19 PLANET SURFACE (CIRCUS EXTERIOR) A1  
22.14.00 CIRCUS RING  
22.36.17 PLANET SURFACE (CIRCUS EXTERIOR) A1  
22.48.01 CIRCUS RING  
22.52.18 CIRCUS ENTRANCE  
23.03.06 CIRCUS RING  
23.08.19 CIRCUS ENTRANCE  
23.12.12 MUSIC

06 37 20.50 A3 (low)



① 2.15. Go to <sup>the</sup> conductor (from little girl's eyes)

2.15 - 2.17 cut.

come back to little girl eyes, fade

then back to Captain Lee experienced

cut from 2.50. ~~The~~ <sup>the</sup> ~~man~~ after he powers down he

cut to 3 <sup>NB</sup> 41. The crystal ball.

then back to ring. 2.51 The names of Cataki

cut to Ace and deadbeat at 3.49

next cut at 5.23 → 5.30.

In at 5.30 Ace/Deadbeat.

continue scene at 06.51. (Now a continuous scene)

cut 07.35 - 07.37 (she comes straight in now)

at 7.50. back to Mags recovering plus escape

10.6. 17 onwards to (06.40 <sup>4m</sup> → 06.45)

back to Doc/Mags to 07.50

on to Ch clown/Morg/Ringmaster.

over the story repeat Dads call to Doctor

From 09.32 ~~to~~ 35 replace him w ball + eye

(3secs of dialogue) (New dialogue to cover from Doctor)

From 09.48 through to Ancient Curing no break

cut altogether 09.51 - 010.00 Ace/Deadbeat

slam + Mags after Ancient cures sc. 23.

cut 12.06 - 12.24 Doc in ring

come in on How many people have you destroyed

end scene 12.48

back in at 13.03 You are in our time etc

at 13.49 go to Ace/Dead/Mags meeting.

sc 24/25/26

Then to 14.05 Ancient Curing eggs

cut after disappearing egg -

cut cracking egg at end (15.00 - 15.07)



26'44. 2'10" <u>24'34"</u> RING + 5" <u>24'39"</u>	CUTS			2.15. BUS C.
BUS C.	215 - 217	2		
RING - START with eye fading	337 - 41	4		250 BAN.
BALL	523 - 30	7		
RING	640 - 5	5		
DEAD BEAT / ACE	736 - 8	2		3.20
RING. (cap killed)	9.47 - 10.02	15		
ACE ATTACKED (2 scenes)	1206 - 24?	2		- 2 - 7
RING (Doe escapes)	1248 - 1304	18		- 5
RING 3. <del>go to 999</del>	840 - 45			+ 17
DOE / MAGE.	1420 - 48	22		
MAGE escapes.	1627 - 31	1.17		1500 - 7
DOE (eye, ball, into old circus)	1723	4.		Speed up candle sequence
MAGE / Peggy / claws.		4		
Rig 'All this time - <del>End</del> <sup>rewind sequence</sup>				
MAGE / ACE / DEAD BEAT	1757 - 180	4.		
Egg	1841 - 51	10		
Arrive at robot + next scene.				lose reverse shot on robot
Rape.	2126 - 39	13.		
3 scene depart.	2207 - 10			
Candle / Fire etc.	2443 - 54	11		2442 extend collapse
3 scene arrive at circus	2259 - 2304	5		
	2436 - 39	1.59"		
		3		
Cap wakes up.		2.02		
to <del>start</del> scene		5		
run & producing		3		
		2.10		
		+		



② Then (13.49) annis at Robot-join to  
sc 28 Clowns arrive

heave -  
they crown

Clowns advance + Clown dialogue

at end of sc 30 cut at 16. 27. after Mesline

sc 32 in at 17. 26.

magic in crown in at 17. 57. → 18. 01

cut 18-41 → 18-51. rain on Umbrella

cut reverse shot with face of metal

∴ from 20 24. (less reverse shot of metal)  
continue on to 10. 21. 10. via 3 gods shot

→ to entertain you

then. 10 20. 30 the three arrive at well + captain

cut 21 26 - 21 39.

then to 10 21. 40. picking hairs

then to 22. 09. girls kick meditation

then 22. 21. back to Doc in Circus

cut Well scene at 22. 58.

back to Doc repeat of firing + a bit of house  
cracking.

back to Vestibule exploding 10. 23. 12 + exterior  
cut Stauslands at 24. 35. Sharp off dialogue  
sc 52, hold collapsing model to collapse

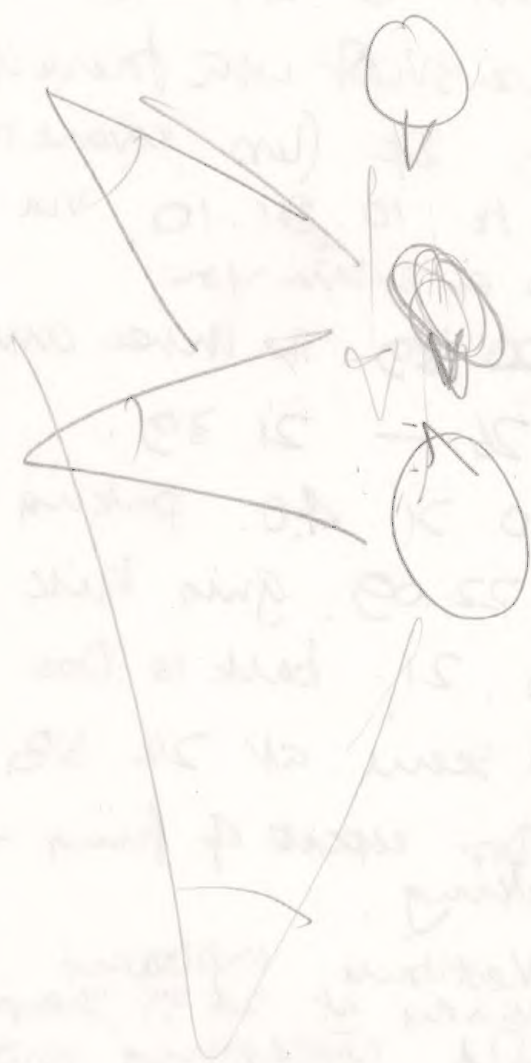
in to dialogue → 24. 53  
(43 → 53 cut)

(24. 39 ?)



BEET DARNARY (MMPUEHORE)  
ARTHUR MAYBROW  
JOHN ROWE - (DANES)

Ep 3 - 24 30  
Ep 4 24 23



- Morgans + Agnes den.
- Mrs. Clon Ames at Workshop
- Miss Clon + Barbara in workshop.
- Store Chamberlain Wren 1st scene.
- Captain Meads (An in good time...)
- Store Chamberlain Wren 2nd scene. 24. 27.



Cliffhanger 47.

123

— 36.

~~2.10~~ — 2.30.

✓ ~~24~~ (20)

2.50 — 58

✓ — 8.

3.14 — 52.

✓ — ~~8~~ 8

~~4.14~~ 4.14 — 5.14

✓ — 1.00<sub>2</sub>

~~5.14~~ 5.29 — 40

✓ — 40

8.00 — 55.

— 11.  
6.

10.46 — 52

11.42 — 53

~~3.05~~

13.30 — 42.

✓ — 11.

14.12 — 18

✓ — 12.

~~15.45~~ 16.06 — 16.36.

✓ — 7.

17.56 — 18.21.

✓ — 30.

19.07 — 10

✓ — 25.

30 — 3.

19.47 — 20.06  
21.40 — 46.  
22.18 — 27.

✓ ~~4.28~~

✓ — 3

✓ — 2

✓ — 19.

✓ — 19.

✓ — 6

✓ — 10

✓ — 6

✓ — 19.

more low scores together.

25.00 — 10

26.20 — 26

26.35 — 56

(21?) cp 4?

5.19.

~~29.44~~  
~~3.05~~  
~~26.39~~

~~29.44~~  
~~4.28~~  
~~5.14~~

~~29.44~~  
~~5.14~~  
~~26.39~~

butcher

$$\begin{array}{r}
 20 \\
 8 \\
 8 \\
 1.50 \\
 2 \\
 40 \\
 11 \\
 6 \\
 11 \\
 \hline
 2.46 \\
 49 \\
 \hline
 3.35 \\
 49. \\
 25. \\
 6. \\
 21 \\
 \hline
 5.16
 \end{array}$$

$$\begin{array}{r}
 29' 49'' \\
 5' 16'' \\
 \hline
 24' 33''
 \end{array}$$



10:00:46. into reprise.

4/16. CC walks to exit  
poss put in whilst RM/Morg  
speak to gods.

# Edited Spools.

Episode 1	71 X	H122083	28'10"
	72X	H114427	24'23
Episode 2.	71 X	H134642	23'05"
	72X	H109837	24'20"
Episode 3	71 X	H133802	29'49
Episode 4	71 X.	H128702.	26'44



"DOCTOR WHO" - "THE GREATEST SHOW IN THE GALAXY"

SPOOL NUMBERS

TITLES (H117815)

OPENINGS 08:19:32

PARTS

centre screen 1 08:22:36  
2 08:22:56  
3 08:23:16  
4 08:23:36

lower screen 1 08:23:57  
2 08:24:18  
3 08:24:39  
4 08:25:00

New closings

H43926.

Ep 1 14:59:08  
15:03:30 (film cam)

CLOSINGS

~~1 08:31:31~~  
~~2 08:33:03~~  
~~3 08:34:28~~  
~~4 08:35:54~~

*not to be*

*sed.* Ep 2 15:05:38

Ep 3 15:07:40

Ep 4 15:10:20

O.B. SPOOL NUMBERS

	Mix/Cam 1	Mix/Cam 2
Saturday 14/5 p.m.	HR35073	HR35074
Sunday 15/5 a.m.	"	"
Sunday 15/5 p.m.	HR35065	HR41619
Monday 16/5 a.m./p.m.	"	"
Monday 16/5 p.m.	HR41622	HR41623
Tuesday 17/5 a.m.	"	"
Tuesday 17/5 p.m.	HR41624	HR41625
Wednesday 18/5 a.m.		
Wednesday 18/5 p.m.	HR41626	HR41627
Wednesday 18/5 p.m.	HR41629	HR41628

Second unit

Original - HR41620  
Tarriff Dub - HR41621

HR35073 (H124484)  
HR35074 (H125503)  
HR35065 (H124639)  
HR41622 (H124432)  
HR41623 (H124372)

## Elstree spools

Monday 6th.

HR 044 273	(01)	}	H111554
HR 044 274	(02)		
HR 044 275	(03)		
HR 044 276	(04)		
HR 044 277	(05)		

Tuesday 7th

HR 044 278	(06)	}	H131061
HR 044 279	(07)		
HR 044 280	(08)		
HR 044 281	(09)		

Wednesday 8th

HR 044 282	(10)	—	H 85973
HR 044 283	(11)	}	H124559
HR 044 284	(12)		
HR 044 321	(13)		
HR 044 322	(14)	—	H 85973



Thursday 9th.

HR044305	(17)	H131763
HR044306	(18)	} H120344
HR044307	(19)	
HR044323	(15)	} H131763
HR044324	(16)	

Friday 10th

HR044310	(22)	H061417
HR044311	(23)	H114983
HR044308	(20)	} H026945
HR044309	(21)	
HR044312	(01)	H114983

Model Film : H109972

Paradise Towers : H103756

Ep 1 edit H122083

Wednesday 15<sup>th</sup>

HR044313	(01)	}	H76129
HR044314	(20)		
HR044315	(03)		
HR044316	(04)		

Thursday 16<sup>th</sup>

HR044319	(07)	}	H107836
HR044320	(08)		
HR044443	(09)		
HR044318	(06)		
HR044317	(05)		

Saturday 18<sup>th</sup>

HR44444	(01)	}	H082898
HR44445	(02)		
HR44447	(03)		
HR44448	(04)		
<del>HR44449</del>	<del>(05)</del>	}	<u><u>H130013</u></u>
HR44449	(05) cam 2		
HR44446	(10)		



Tape 2      H24892

✓ Time tunnel slowed down  
1/2 speed

10:01:00

✓ Time lapse clouds

10:01:45 → 10:05:21

\* Sc 4/47 Cap fills frame  
for fall down well

10:05:50


~~Black hole/well. for~~  
~~2/38 Doc/Mags POV~~  
~~prior to dropping club.~~

Black hole / angry swirl  
Black hole / dormant swirl.

Version 2 well glowing (eye  
too bottom frame)

version 3 eye more central

10:12:20

version 4 looking straight  
down well 

10:14:40

MM

Tape 2.

S 61 Z/I on  
Doc holding sword  
-better framing

10:19:10

35 Gods rays  
rebounding

10:18:24.

✓ Tardis screen  
completed.

10:21:06.

✓ 1/13 Z/I

10:23:01

✓ 1/21  
Ace/R/look/Mags Rears up  
(Tr. H. in a look  
Some of green.

10:23:32

✓ 1/17  
2S CAP/MAGS  
(op of scene) look  
green b/g

✓✓ <sup>best.</sup> 10:24:18 vers 1  
~~10:24:18~~

✓ 1/32 W ticker  
machine (Elstree)

10:25:13

✓ 1/32 H/H o/s <sup>cap/</sup> Doc/cord.  
S182/184/186

10:25:38



✓ 1/32

MS Bus Cond.  
machine fires back  
at himself.

10:26:30

✓ 1/32

Bus Cond collapses  
inside Bus.

10:27:00

✓ 4/15

Bus Cond explodes. MS 10:27:30

MLS 10:28:25

Z/I version of rubble etc.

X

✓

Model shot 2

10:30:00.

✓ 4/51 X

Skallslady explosions  
in sky.

10:30:50

version II ✓✓

10:31:00

4/52 X

4S - Tank  
collapses

10:32:40

4/52 X

CS model  
collapsing.

10:35:37

4/49.

sc Ancient

10:36:56

Ring - slowed  
+ shaken

for Doc  
walking thru

→ shaken but

Again - no slo mo.

10:37:55

(for God  
shot)

skacato judder  
no shake.

10:38:34

Tape 2 contd.

last shot  
falling pillars

- slowed +  
juddered.



# Visual Effects

Tape 1 H38052

✓ Tagdis materialises 10:00:32  
✓ Nord materialises 10:00:42

✓ Mue Nord driving off. 10:01:12.  
T3 + T2.  
Alan wants to use (T2)

✓ Whizzkid materialises 10:02:19.

(Time tunnel park 1)  
not for use. 10:03:21

\* Medallion up onto sword 10:03:51

\* ✓ Bar up into Doc's hand 10:04:00

✓ 3/14 Doc/Deadbeak in crystal 10:04:22

✓ 4/3 Ace/Deadbeak in crystal 10:04:36

Eyes in crystal.

✓ 3/9 shot 206A 10:04:50

✓ 3/14 shot 211 10:05:25

✓ 3/22 10:05:53 eye semi open } mix  
10:06:01 eye open } between

Tape 1

✓ 3/33

10:06:04

4/46

10:06:20.

Eyes down well - various

CLUB.

✓ Club down/blue up/Eye

10:06:50

✓ Club down - no blue

10:07:20

Closer shot/eye/fades @ end

10:07:42.

Straight down Black/FU eye

10:11:16.

A/B with 2/I

10:15:25

✓ Medallion down well

Various

10:18:04

10:18:15

10:18:26

10:18:37 good

10:18:43

10:18:57

10:19:03 good

10:19:10 best

10:19:22

10:19:27

## Tape 1

- |  |           |
|--|-----------|
| ✓ Ancient Circus<br>explosion behind Doc                               | 10:19:40. |
| ✓ Zap from mother's hand   | 10:20:05  |
| ✓ Thunderbolts Mum/Dad<br>"feel the rain"                              | 10:20:19  |
| ✓ MUM<br>"feel the rain"   | 10:20:36. |
| 4/46 35 Gods firing<br>eyes to medallion                               | 10:20:50  |
| 559. Doc holds medallion<br>up rays hitting                            | 10:21:43. |
| 561 Doc + sword<br>-don't use this version<br>(2/I. version on tape 2) | 10:22:01  |
| ✓ Father + girl hand E   | 10:22:17  |
| ✓ Satellite materialises   | 10:22:43  |
| ✓ M plug plugging in   | 10:23:18  |
| ✓ Wider shot satellite<br>plugging in                                  | 10:23:35  |



Andrew Morgan's \_\_\_\_\_ 10:24:01  
dalek shot

✓ 4/30  
WS.

10:24:27

✓ 4/30 CU 2nd clown. 10:24:43

CU Alan H. 10:24:53

4<sup>th</sup> clown 10:25:00

Chief Clown. 10:25:10

✓ 4/30 CU Robot Head. 10:25:19  
firing

2 eyes  
1 eyes  
clean.

10:25:32

laser fx also put on. 10:25:39

1/21 ✓ Robot fires 10:25:57

✓ - hits table leg.

✓ CS table leg. 10:26:02

1/21 ✓ Doc leaps from table  
robot has Mags leg. 10:26:16.

1/21 ✓ MS Robot firing 10:26:40

1/21 ✓ Ace hits robot  
over head. 10:27:10

Tape 1 contd.

✓ 10:27:57 Johns 2nd unit tent  
H/A looking down on model

✓ 10:27:28 alternative sky shot

✓ 10:28:14 A/B closer frontal shot

✓ 10:28:38 Nord arrives @ circus

✓ 10:28:58 Doc + Ace arrive @ circus.

Ancient Circus.

Tardis screen shots

contact lens  
shots.

10:30:

CU's.

3s seated.

(2 versions - fade in  
fade out)

3s seated - they stand.

S46 Z/I to girl.

✓ \* 10:36:00

metal bar becomes  
sword.

10:36:09

"intermediate"

3s gods firing.

NOT FOR USE

10:37:00

Time Tunnel  
with things coming  
out of mouth.

✓ 10:37:15

Hearse

window blacked  
out

dark blacked out

dark blacked out

dark blacked out

dark blacked out

dark blacked out

dark blacked out

dark blacked out

dark blacked out

dark blacked out

dark blacked out

dark blacked out

dark blacked out

dark blacked out



## Things to be done at Sypher.

- ① Ep 1 sc 2. put noise of kardin's console over.
  - ② Ep 1 sc 6 put noise over pluggings in of satellike (2 pluggings)
  - ③ ✓ Ep 1 sc 30 Additional Ace line to go over her sit in at wheel of bus.  
"I wonder if it still goes"
  - ④ Ep 1 sc 32 ✓ Bus Conductor line over cricket machine.  
✓ Poss dub "facilities" - Doc's line slightly fluffy.
  - ⑤ Ep 1 sc 26. Hearse arriving at stall - Bellboy's arrival. Take sound off @ dub.
  - ⑥ Ep 1 sc 29 Lead sound of motorbike over Doc/Ace. Track 2.
- Ep 1 sc 34. X 36 - put Cap's line's not used from Sc 19.

X8934

VT 34

430 - 500.

500 - 530.

Ep 3

op Titles

0'46

Reprise + sc 1.

1'33

10:00:46

sc 2

11"

10:02:19.

sc 3

20"

10:02:30

sc 4

8"

10:02:50.

sc 5.

(in @ 10:02:58

into sc 6. @

10:03:52

sc 7 @

10:04:13

sc 8. @

10:05:15.

sc 9 @

10:05:36.

sc 10 @

10:06:29

sc 11 @

10:08:40

sc 12 @

10:09:37.

sc 13

10:09:55.

- dub sound of  
down leaving.

sc 14

10:10:46.

sc 15	10: 11: 43	into sc 34.
sc 16.	10: 11: 52.	into sc 35 10: 21: 45
sc 17	10: 13: 43	into sc 36. 10: 22: 28
sc 18	10: 13: 49.	into sc 37 10: 22: 34
sc 19.	10: 14: 42.	into sc 38. 10: 23: 32
sc 20	10: 16: 36.	sc 39. 10: 24: 27.
sc 21.	10: 17: 59	sc 40 10: 25: 12
sc 22	10: 18: 05	sc 41 10: 25: 19
sc 23	10: 18: 12.	sc 42. 10: 25: 25
sc 24	10: 18: 19	sc 43. 10: 26: 25
sc 25	10: 18: 21	sc 44 10: 26: 35
sc 26	10: 18: 00	sc 45
sc 27	10: 19: 11	
sc 28.	10: 19: 14	
sc 29	10: 19: 33.	
sc 30.	10: 19: 47.	
sc 31.		



op 0'46  
closing 1'12

STORY ORDER - "THE GREATEST SHOW IN THE GALAXY" - Part One

• reprise  
• OB  
2nd stud

1. OPENING TITLES SEQUENCE (47")

1-2 1/1 INT CIRCUS RING  
Ringmaster raps a welcome  
to greatest show in galaxy.



DAY 1

RINGMASTER

NO ✓  
CLIPS

Music/rap.

3. 1/MODEL SHOT 1  
~~Deep space. Satellite gets  
nearer. Tardis into view  
satellite registers with  
small eye-like lights which  
suddenly switch off.~~

CUT.

1-4. 1/2 INT TARDIS CONSOLE ROOM  
Doctor practises conjuring  
tricks. Ace searches for  
her Nitro-9. Doctor makes  
spoon & ball disappear. MAGIC

DAY 1

DOCTOR  
ACE

John } white  
| Carl  
Hugh  
Paul }

5. 1/MODEL SHOT 2  
Deep space. Satellite in f/g  
Tardis in b/g. Satellite vanishes.

6-8 1/3 INT TARDIS CONSOLE ROOM  
Ace accuses Doctor of losing  
her Nitro-9. Bleeps from screen  
interrupts. They see satellite.  
It gets nearer & then disappears. CUT.

DAY 1

DOCTOR  
ACE

9. 1/MODEL SHOT 3  
~~Tardis in shot. No satellite.~~

CUT.

10-13 1/4 INT CONSOLE ROOM  
Satellite materialises in  
tardis. Doctor tests it.  
Whilst explaining instruments  
satellite plugs itself in & we  
see Psychic Circus advert.

DAY 1

DOCTOR  
ACE  
"Voice" (Chief  
Clown)

VS Fx  
satellite.

"Advert" - pic of circus tent  
- tent in green landscape  
- landing base

25"	14.	OB. 1/5 EXT. LANDING BASE Nord & motorbike materialises at landing base, eating sandwich.	DAY 1	NORD
50"	15-16	1/6 INT. CONSOLE ROOM Unplugging satellite, Ace. tells Doctor she hates circuses, esp. clowns. Satellite replugs itself & challenges her to go, she accepts. <i>Vs FX satellite</i>	DAY 1	DOCTOR ACE Satellite voice
30"	17-18	OB. 1/7 EXT. COUNTRYSIDE Frightened Bellboy & Flowerchild run across field. Bellboy stumbles & wants to give up when he sees kites. They go on followed by kites.	DAY 1	BELLBOY FLOWERCHILD
1'05"	19-21	OB. 1/8 EXT. ROADSIDE STALL Tardis materialises on Segonax. They ask stalls lady for directions. She is unfriendly.	DAY 1	DOCTOR ACE STALLSLADY
40"	22-23	OB. 1/9 EXT. COUNTRYSIDE Black hearse stops & clown gets out. He points to kites & driver operates controls. Kites move off & they follow.	DAY 1	CHIEF CLOWN CLOWN DRIVER
1'1"	24-25	OB. 1/10 EXT. COUNTRY ROAD Flowerchild & Bellboy decide to split up. Flowerchild gives him one of her earrings. They part & Bellboy looks for kites.	DAY 1	BELLBOY FLOWERCHILD
35"	26.	OB. 1/11 EXT. ROADSIDE STALL Doctor & Ace eat fruit to convince stalls lady that they are clean- living. Doctor uses his charm.	DAY 1	DOCTOR ACE STALLSLADY
15"	27.	OB. 1/12 EXT. COUNTRY ROAD Nord drives along eating sandwich. Bike makes unhealthy noises.	DAY 1	NORD

"THE GREATEST SHOW IN THE GALAXY" - Part 1

underkate is  
white clowns

High  
Dave  
DAY 1  
John

Hearse  
CHIEF CLOWN  
CLOWN DRIVER  
+ 3 clowns.

28-29

0'15" R1

OB. 1/13 EXT. COUNTRYSIDE <sup>Redo</sup>  
Clowns have arrived at the <sup>2nd</sup> hippies original position. <sup>studio.</sup>  
He thinks they have lost track  
but kites move on & they follow.

30.

OB. 1/14 EXT. HIPPIY SITE  
Flowerchild arrives at brow  
of hill. No kites. She <sup>WT.</sup>  
smiles at something we do not see.

DAY 1

FLOWERCHILD

31-35

OB. 1/15 EXT. ROADSIDE STALL  
Doctor about to ask about circus  
but Nord arrives. His bike  
breaks down. Ace tries to help  
but he's rude. Stallslady slags  
off circus, Doctor doesn't ask.  
Doctor & Ace fail to get lift.

DAY 1

DOCTOR  
ACE  
STALLSLADY  
NORD

36.

OB. 1/16 EXT. COUNTRYSIDE.  
Bellboy attracts kites. They  
follow him.

DAY 1

BELLBOY

37-38

OB. 1/17 EXT. HIPPIY SITE  
Flowerchild reaches bus &  
searches for something - a  
small box. As she tries to open  
a metallic hand grabs her.

DAY 1

FLOWERCHILD  
BUS CONDUCTOR

39-40

OB. 1/18 EXT. COUNTRY ROAD  
Doctor feels something evil  
on planet. As they walk along  
they see 2 small figures in distance.

DAY 1

DOCTOR  
ACE  
CAPTAIN  
MAGS

41-43

OB. 1/19 EXT. CLEARING  
Captain & Mags excavate robot.  
Captain is boring. Mags senses  
Doctor & Ace. Introductions  
made. Robot asks to be released.

DAY 1

DOCTOR  
ACE  
CAPTAIN  
MAGS  
ROBOT HEAD

44.

OB. 1/20 EXT. HIPPIY SITE  
Flowerchild's body dragged  
away. Karring falls off.

DAY 1

FLOWERCHILD  
BUS CONDUCTOR



45-50	OB 1/21 EXT. CLEARING Captain still boring. Mags & Ace continue excavation - robot changes personality & attacks them. Ace smashes it.	DAY 1	DOCTOR ACE CAPTAIN MAGS ROBOT HEAD
51.	OB 1/22 EXT. LANDING BASE Whizzkid materialises.	DAY 1	WHIZZKID
52.	OB 1/23 EXT. CLEARING DAY Doctor & Ace watch Captain & Mags drive off. They carry on walking. <i>CUT.</i>	DAY 1	DOCTOR ACE CAPTAIN MAGS
53.	OB. 1/24 EXT. COUNTRY ROAD Jeep passes hearse. Clowns look at kites, as controls switched on they bleep.	DAY 1	CAP/MAGS in jeep CHIEF CLOWN CLOWN DRIVER
54.	OB. 1/25 EXT COUNTRY ROAD Doctor & Ace leap out of path of hearse.	DAY 1	DOCTOR ACE
55-56	OB. 1/26 EXT. ROADSIDE STALL Bellboy collapses by stalls lady. Hearse arrives & clowns drag Bellboy away.	DAY 1	STALLSLADY BELLBOY CHIEF CLOWN CLOWN DRIVER
57.	OB 1/27 EXT. COUNTRYSIDE <i>CUT.</i> Flowerchild clearly dead.	DAY 1	FLOWERCHILD
58.	OB. 1/28 EXT. HIPPIY SITE Doctor & Ace arrive at bus. Captain & Mags already there.	DAY 1	DOCTOR ACE CAPTAIN MAGS
59.	OB. 1/29 EXT. CIRCUS SITE Nord asks clown for directions. He drives on.	DAY 1	TUMBLING CLOWN NORD
60-62	OB. 1/30 EXT HIPPIY SITE They all examine bus. Conductor attacks Doctor & Cap.	DAY 1	DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR

10"	63.	OB. 1/31 EXT. ROAD Bellboy & clowns arrive at circus.	DAY 1	BELLBOY CHIEF CLOWN CLOWN DRIVER
45"	64-66	OB 1/32 EXT. HIPPIY SITE Conductor attacks Doctor & Captain. Captain sends it after Doctor, but Doctor confuses it & it blows itself up.	DAY 1	DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR
0'05"	67.	OB 1/33 EXT. CIRCUS SITE Bellboy bundled out of hearse.	DAY 1	BELLBOY CHIEF CLOWN CLOWN DRIVER
5'1"	68-70	OB 1/34 EXT. HIPPIY SITE Doctor & Ace have lost a lift. Ace finds earring. After discussion they move on.	DAY 1	DOCTOR ACE Jeep (Cap/Mags)
	71-72	1/35 INT. CIRCUS VESTIBULE Bellboy kneels in front of clowns. Morgana tries to help him but he is taken into ring.	DAY 1	under takers BELLBOY CHIEF CLOWN CLOWN DRIVER MORGANA clowns (nos?)
20"	73.	OB. 1/36 EXT. CIRCUS SITE Captain & Mags arrive, clown waves them on.	DAY 1	CAPTAIN MAGS TUMBLING CLOWN
35"	74.	OB. 1/37 EXT. ROADSIDE STALL Stallslady disillusioned when 'nice' boy asks for circus.	DAY 1	WHIZZKID STALLSLADY
	75-76	1/38 INT. CIRCUS VESTIBULE Captain & Mags are shown into ring.	DAY 1	MORGANA CAPTAIN MAGS CHIEF CLOWN
15"	77.	OB. 1/39 EXT. CIRCUS SITE Doctor & Ace arrive at circus.	DAY 1	DOCTOR ACE TUMBLING CLOWN
	78.	1/40 INT. CIRCUS RING Ringmaster welcomes everyone.	DAY 1	BELLBOY RINGMASTER (Clowns?) Yes.
10"	79.	OB. 1/41 EXT. CIRCUS SITE Doctor & Ace walk towards tent.	DAY 1	DOCTOR ACE

80.

1/42 INT. BIG TENT SEATING  
Captain & Mags stand in  
seating waiting expectantly.

DAY 1

CAPTAIN  
MAGS

81.

1/43 INT. CIRCUS RING  
Ringmaster gets clowns to  
force Bellboy to his knees.

DAY 1

RINGMASTER  
BELLBOY  
CLOWNS

82.

1/44 INT. TENT SEATING  
Captain & Mags watch. Bellboy  
screams & so does Mags. Loud  
applause & laughter.

DAY 1

CAPTAIN  
MAGS  
Bellboy  
RINGMASTER  
CLOWNS.

83.

OB. 1/45 EXT. CIRCUS SITE  
Approaching tent. Doctor  
hears laughter. Ace hears  
screams. Doctor tries to hear.

DAY 1  
ACE

DOCTOR  
ACE

84.

1/46 INT. CIRCUS RING  
Laughter & applause. Ringmaster  
stops sound of Mags screams.

DAY 1

CAPTAIN  
MAGS  
RINGMASTER  
BELLBOY  
CLOWNS.

85.

OB. 1/47 EXT. CIRCUS SITE  
Doctor can't hear screams &  
moves to tent. Ace still listens.

DAY 1

DOCTOR  
ACE

86.

1/48 INT. CIRCUS RING  
Mags silently screams.

DAY 1

MAGS  
CAP.  
RM.  
BB CLOWNS.

87.

OB. 1/49 EXT. CIRCUS SITE  
Doctor & Ace decide whether to  
enter. Chief Clown appears  
& welcomes them in.

DAY 1

DOCTOR  
ACE  
CHIEF CLOWN



Circus shots. 41626

3/43

16:05:41

16:09:58

16:11:20

16:31:45

H/A view of model

16:35:54

Tighter on model  
frontal shot

16:37:19.

2/0 to billowing  
tent

16:37:42

(4/2)?

Bull Real Vestibule

16:45:28

Bull Model - tent  
from rear

16:51:16

Bull side of van  
Ringmaster

16:52:09

Bull "The Greatest show"

Par from RM → Greatest show

all details on  
real vestibule

16:53:01 moon  
16:53:33 (words)  
16:53:44 star

BUU Ringmaster

16:54:10

BUU Psychic Circus

16:54:35

Well shots : on spool H76129.

sc 4/45 Ace/Mags/D.B. looking from down well.  
20:01:08.

(T1) N/G light.

(T2) 20:02:10.

Tighten on well (T1) 20:01:44

sc 4/45 Ace/~~Deadeak~~/Mags from behind

(T1) 20:08:45

(T2) 20:09:37

Ep 3/21 (S16) 20:10:14 Z/I to black  
20:10:25

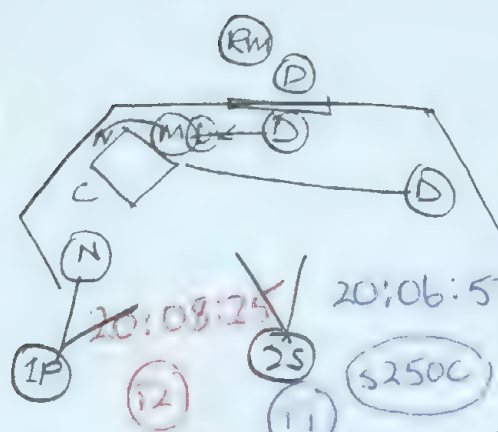
Ep 2/38 (S20) 20:10:38

Ep 3/1 (S26) 20:10:55 Z/I 20:11:07.

1110044284

99

71



- 2/28 - (T4)  
 1E 20:05:49  
 \* WS  
 unclear N/G  
 in  
 b/g.

(T1) 20:01:26  
 (T2) 20:02:59  
 N/G  
 note at end  
 N/G Action  
 2E 2F 3E 4D  
 4E 5E

16. INT. BACKSTAGE AREA.

249.

2S \*  
 2S RM/DOC + CLOWNS  
~~TRACK BACK~~ DEEP GROUP  
 Z/out SHOT THRU  
 HOLD 2S BARS

/(THE RINGMASTER USHERS THE DOCTOR THROUGH THE FLAP)

RINGMASTER: Just over there, Doctor.

THE DOCTOR: Thank you. But where's Ace? I can't go on until she's -

Q CAPTAIN

(THEN HE HEARS A FAMILIAR VOICE)

CAPTAIN: Of course, on the Planet Iphitus, the Galvanic Catastrophods are not what they were but still they're worth a look if you're doing a tour of the Southern Nebula and have an aeon or two to spare -

(THE CAPTAIN STOPS AS HE SEES THE DOCTOR.

HE IS SEATED WITH AN UNHAPPY LOOKING MAGS.

THEY ARE HAVING A PICNIC APPARENTLY AND THE CAPTAIN IS CHATTING TO NORD WHO SITS APART, EATING MORE OF HIS DISGUSTING SANDWICH AND LOOKING VERY BORED.

THE CAPTAIN LOOKS UP FROM HIS CUP OF TEA)

(2 next)

Bs. Nord / capt / ~~mag~~

Well, well. /

1p  
 250 2S RM/DOC

99



(12) (11)  
MS CAP MS CAP

(14)

(12)

(12)

(100) (10)

72

250 on 3  
4S

- 2/29 -

THE DOCTOR: Captain Cook, I presume.  
So you had arrived after all.

2S

250A 3S a/b

~~CRAB R~~

CAPTAIN: Of course. Come and join  
us, Doctor. It's one big happy  
family, eh, Nord?

NORD: (EATING AWAY) ~~Yeah~~. Except  
when you're gassing on.

1P

250B

2S RM/Doc

~~(SEE CLOWNS B7G)~~

THE DOCTOR: Well, I'm not sure -  
*don't really think*

(HE LOOKS AROUND  
ANXIOUSLY FOR  
ACE AND NOTICES  
THE CLOWNS GATHERING  
BEHIND HIM FOR  
THE FIRST TIME)

250C 2S

MS capt

CAPTAIN: Nonsense, old man, we're  
having a ball here.

1P

250D

MS Doc

THE DOCTOR: Oh, very well then.

pan L to

(HE ADVANCES TOWARDS  
THE GROUP)

3S Capt/Mags/Doc

CAPTAIN: Mags -

(MAGS RELUCTANTLY  
PRODUCES A STOOL  
FOR THE DOCTOR  
WHILE THE CAPTAIN  
POURS HIM SOME TEA)

There we are, old man. Comfy?

THE DOCTOR: Well, I -

N/G

CAPTAIN: That's the spirit./ (cont...)

251.

2S

CS DOOR SLAM

A DOOR SLAMS BEHIND  
THE DOCTOR /

DOOR  
SLAM

252.

1P

MS DOC

PAN HIM R TO DOOR

- 29 -

(2 next)

(100) (10)

23...88

252 on 4  
MS DOC

(T2) (T1)  
MS MS LAP  
LAP

- 2/30 -

(T4) (T2) (T1) 102  
\*  
73

Q TENT  
WALLS

CLOWNS DRAW AWAY  
THE BILLOWING  
TENT WALLS REVEALING  
THAT THE FOUR  
CHARACTERS ARE  
IMPRISONED IN A  
LARGE CAGE.

CLOWNS STAND GUARD.

THE RINGMASTER IS  
GONE.

THE DOCTOR WATCHES  
HORROR-STRUCK)

p/u

NS  
(T3)

20:11:38

253.

2S #

2S CAPT/MAGS

PAUSE.

CAPTAIN: (cont) Anything the matter,  
old chap?

254.

1R  
MS DOC

THE DOCTOR: *It's a trap* But this is a trap. I've  
fallen into a trap.

255.

2S F

2S CAPT/MAGS

CAPTAIN: Yes, I know, old man. Never  
mind, have some tea.

(THE DOCTOR LOOKS  
AROUND.

MAGS LOOKS GRIM.

NORD DEPRESSED

Noise

256.

1R  
(THRU BARS)  
DEEP GROUP SHOT  
DOC F/G

I was in a very similar situation, /  
you know, once exploring the Granite  
Caves of Veturia.

55

RECORDING PAUSE

- 30 -

102

- 2/31 -

(140)

(T2)

SEPARATE AREA CORRIDOR

(T1)

21:03:47.

21:04:26 (doesn't cut fabric)

17. INT VESTIBULE / CORRIDOR

130.

MLS ACE

(ACE RUNS FRANTICALLY  
DOWN THE CORRIDOR  
AWAY FROM THE BIG  
TOP.

TIGHTEN AND  
CRANE DOWN  
TO

SHE LOOKS AT  
THE BILLOWING  
CURTAINING AROUND  
HER.

L/A MS } ACE

CU  
EARRING + HAND

SWIFTLY SHE TAKES  
THE EARRING FROM  
AMONG HER BADGES  
AND USES ITS SHARP  
EDGE TO CUT THROUGH  
THE CLOTH OF THE  
WALL.

130A.

CU HAND/EARRING/FABRIC

21:04:43

(T1)

21:05:13

SHE STEPS INTO  
THE HOLE AND PULLS  
THE CURTAINING  
TOGETHER SO THAT  
SHE IS HIDDEN.

130B.

MS ACE

LEGS THROUGH F/G  
L-R

21:06:00

(T2)

A FEW MOMENTS LATER  
THE CLOWNS COME UP.

THEN

THEY PAUSE FOR A  
MOMENT UNTIL THE  
CHIEF CLOWN COMES  
UP.

R-L

HE POINTS THEM ON  
AHEAD TO THE  
VESTIBULE.

LET ACE GO R

THE CORRIDOR IS  
LEFT EMPTY.

ACE POPS HER HEAD  
CAUTIOUSLY OUT OF  
THE HOLE AND LOOKS  
ABOUT)

(140)

(T2)

12:03:45

2S NORD/CAP

INTO

MS CAP

DEADBEAT  
enters LOF

ends

MS CAP

- 2/32 -

(T3)

2S MAGS/DOC

12:08:46

DEEP 4S

(T2)

12:02:13

(73)

18. INT. BACKSTAGE.

(THE DOCTOR LOOKS  
DISCONSOLATELY

257.

DEEP 4S  
DOC F/G

THE DOCTOR: Why? /

258.

MS DOC

CAPTAIN: Why what?

259.

2S NORD/CAPT

Nord THE DOCTOR: Let me be trapped. It's  
so pointless. I could have saved you  
and Mags. /

260.

2S MAGS/DOC  
LET MAGS GO R

CAPTAIN: I wouldn't be too sure about  
that, Doctor. These circus chappies  
are pretty smart customers for all /  
their 'letting it all hang out' mumbo-  
jumbo.

(MAGS TURNS  
ANGRILY ON THE CAPTAIN)

MAGS: Maybe we could have ~~got away~~.  
If we'd made a break for it there and  
then. If only you'd -

*escaped*

261.

MS CAPT

CAPTAIN: Now, now, Mags, no use  
getting upset. And that's an order.

262.

MS DOC HOLD TO  
O/S 2S NORD/DOC

(MAGS SUBSIDES. /

THE DOCTOR TURNS  
TO NORD)

THE DOCTOR: How about you? Why didn't  
you speak out? (cont...)

(73)



12  
CAPTAIN

73  
25 MAGS/DOC

- 2/33 -

74

(NORD TURNS AWAY  
WITH A DISGUSTED  
GRUNT)

263.

MS CAPT

THE DOCTOR: (cont) What sort of  
answer's that? /

GROUP SHOT

264.

MS DOC

(T3)

12:12:30

CAPTAIN: Save your energy, Doctor.  
You'll soon see why. Anyway, all of  
us in here have developed a survival  
philosophy. Which is why we welcomed  
you in. ~~The more the merrier really.~~ /

(THE DOCTOR STARTS  
TO PACE THE CAGE)

THE DOCTOR: What is all this then?  
I thought this was some sort of  
talent contest. /

265.

MS CAPT

CAPTAIN: (JUDICIOUSLY) Well, yes.  
But in a way it's more like a survival  
of the fittest. /

266.

MS DOC

(THE DOCTOR HEARS  
A STRANGE SHUFFLING  
NOISE. HE LOOKS  
OUT.

A STRANGE LOOKING  
WASTED MALE HIPPIE  
FIGURE OF INDETERMINATE  
AGE IS SWEEPING THE  
FLOOR. ROUND HIS  
NECK HE HAS A LARGE  
HIPPIE MEDALLION)

267.

GROUP SHOT

~~MS DEADBEAT/CAPT~~

That's Deadbeat. He does odd jobs <sup>for me</sup>  
about the place. Makes the tea ~~that~~  
~~sort of thing.~~ I wouldn't bother  
about it too much though. The  
fellow's mind is completely gone.

12:13:08

267A

MS DEADBEAT

(DEADBEAT NOTICES  
THE DOCTOR LOOKING  
AT HIM. /

74

267  
2S DEADBEAT/CAPT

(T3)  
GROUP  
SHOT.

(T2)  
CAPTAIN  
- 2/34 -

(T3)  
2S MAGS/DOC

(75)

DEADBEAT STARES  
BACK AND GIVES A  
MAD EMPTY GRIN.  
THEN HE BREAKS  
INTO A RAMBLING  
ALMOST TUNELESS  
FRAGMENT OF SONG,  
REMINISCENT OF  
A 60's DYLAN NUMBER)

DEADBEAT: Gone, gone ... All really  
gone ... All really gone down the  
road ... /

268.

MS DOC

(HE SWEEPS ON.

THE DOCTOR STUDIES  
HIM THOUGHTFULLY)

RECORDING PAUSE

(75)

- 2/35 -

(T3)

02:10:49

D/S DRAPES IN  
& KITE

19. INT. VESTIBULE.

181.

MCU ACE

/ (ACE PEERS THROUGH CURTAINS  
INTO VESTIBULE.)

182.

(T1)

MS MORGANA

SHE SEES MORGANA  
ALONE STARING  
INTENTLY INTO  
HER CLEAR CRYSTAL  
BALL./

02:12:51

183.

MS ACE

REFRAME  
TO

ACE STARTS TO  
MOVE TOWARDS KITES

LET HER GO R

BUT SHE HEARS  
FOOTSTEPS COMING  
FROM THE CORRIDOR  
BEHIND./

184.

L/A MS ACE

SHE SWIFTLY HIDES  
HERSELF BEHIND  
ONE OF THE KITES  
SOME WAY FROM  
WHERE MORGANA IS.

Also  
use for  
S186.

IN SO DOING SHE  
SETS OFF A DEVICE  
ON TOP OF THE  
KITE WHICH GIVES  
OFF A BLEEPING SOUND  
LIKE THAT HEARD  
IN EPISODE ONE.

02:11:07

M2S  
RM/MORG.

SHE HAS QUICKLY  
TO REMOVE IT AND  
SILENCE IT AS  
THE RINGMASTER COMES  
OUT OF THE BIG TENT.

W/T  
R.M.'s.  
feel  
02:11:42

185.

MS RINGMASTER

PAN R TO  
2S RM/MORG

MORGANA ABSORBED  
IN STARING ONLY  
LOOKS UP AS HE  
COMES TOWARDS HER)

RINGMASTER: Well?

185  
MS RINGMASTER

(T3)  
- 2/36 -

(9)

(186.)

MS ACE

MORGANA: We have to talk.

(ACE HIDDEN BEHIND  
THE KITE STRAINS  
FORWARD TO LISTEN)

30"

---

RECORDING BREAK

---



DOCTOR WHO" 7J.  
The Greatest show"

RECORDING DATE: 6/6/88  
SESSION.

EP. 2 SC. 19

SPOOL NO: HR044274

OT/S	TAKE	SET UP/SHOT DESCRIPTION	TIMECODE
181	1	N/G end position.	02:09:30
182			
185	2	N/G Ace posn.	02:10:24.
	3	Good	02:10:49.
183	1	Good MCM ACE	02:12:51
184		{ L/A MS ACE CROUCHED BEHIND KITE	
186			
		W/T RM's feet	02:11:42

(T7)

- 2/37 -

13:07:03

(76)

20. INT. BACKSTAGE.

269. 2  
 2S DEADBT/NORD  
 (OUTSIDE CAGE) / (DEADBEAT IS SWEEPING  
 AWAY OUTSIDE THE  
 CAGE.  
  
 HE PEERS AT NORD  
 WHO GLARES BACK)  
  
 NORD: Clear off! I hate you. I  
 hate all your kind. I'm Nord, see.  
 The toughest Infernal Extraterrestrial  
 there is. See?  
  
 (DEADBEAT CACKLES  
 MADLY IN HIS FACE  
 AND HUMMING SWEEPS  
 OUT OF SIGHT.  
  
 MEANWHILE THE  
 DOCTOR PACES  
 THE CAGE) /

270. 1  
 2S CAPT/DOC  
  
 THE DOCTOR: What a fool I've been.  
  
 CAPTAIN: Frankly, old chap, I have  
 to agree.  
  
 THE DOCTOR: I should have listened  
 to Ace.  
  
 CAPTAIN: Number one rule of the  
 inter-galactic explorer, Doctor. If  
 you hear somebody talking about good  
 vibes and letting it all hang out,  
 run a mile. /

271. MS MAGS  
 MAGS: We didn't. /

272. MS CAPT  
 CAPTAIN: That's beside the point. /

273. 2S CAPT/DOC

(76)

(77)

THE DOCTOR: What happens in there?

CAPTAIN: In where?

THE DOCTOR: In the Big Top. During the talent contest.

CAPTAIN: Oh, something pretty nasty.

(THE RINGMASTER'S  
VOICE OVER TANNOYS  
START TO CALL OUT:)

PAN L TO  
2S NORD/CAPT

TANNOY: (RINGMASTER) Next contestant ready please.

(HE CAPTAIN RISES  
NONCHALANTLY AND  
APPROACHES NORD)

CAPTAIN: Here, Nord -

NORD: What?

CAPTAIN: Remember our agreement.  
(HOLDING UP A COIN) Heads or tails?

NORD: Tails.

CRAB R TO  
50/50  
2S

(THE CAPTAIN TOSSES  
THE COIN.

NORD WATCHES  
SUSPICIOUSLY AS  
THE COIN FALLS)

CAPTAIN: Heads.

NORD: So?

CAPTAIN: You're on next.

(77)

(T1)

- 2/39 -

(78)

(NORD RISING AND  
GRABBING HIM BY  
THE THROAT)

NORD: What did you say?

274.

MS MAGS  
LET HER GO L

CAPTAIN: (CALMLY) We all agreed. /  
Didn't we, Mags?

p/u (T8)

13:08:34

(MAGS HAS GONE  
TO THE CAPTAIN'S  
ASSISTANCE WRAPPING  
HER BELT ROUND  
HER FIST AS SOME  
SORT OF WEAPON.)

275.

3S NORD/MAGS/CAPT

276.

MS CH CLOWN (+ 2 CLOWNS)

CLOWNS HAVE STARTED  
TO APPEAR LEAD BY  
CHIEF CLOWN)

277.

DEEP GROUP SHOT  
CHIEF CLOWN F/G

He's the next one old boy.

SHOT 277A (T1) 20:14:18

(T2) 20:14:34

(THE CAGE DOOR  
OPENS AND CLOWNS  
PRISE NORD AWAY  
FROM THE CAPTAIN)

20:12:20

277A 25 MAGS/NORD

277B MS CH. CLOWN/2 clowns

Reframe

Reframe

CHIEF CLOWN: (TO OTHERS) Get him  
ready. (T2) 20:12:37

EMPTY FRAME

ound?

(T4)

(T5)

13:09:35

13 16:25

(A TEAM OF MAKE UP MS CH. CLOWN  
AND WARDROBE CLOWN 2 clowns  
ROBOTS DESCEND ON  
NORD WHO IS HELPLESS  
TO PROTEST. wipe frame  
R-L.

M2S  
CAP/DOC.

THE CAPTAIN AND  
MAGS REJOIN THE  
DOCTOR)

278.

2S CAPT/DOC

THE DOCTOR: You were lucky, Captain.

CAPTAIN: Not really. (cont...)

(78)

- 39 -



(14)

(15)

(79)

- 2/40 -

CU COINS

13:05:45

279.

C/I - CU 2 COINS - - - - -

(THE CAPTAIN HOLDS  
UP THE COIN. IT  
HAS A DOUBLE HEAD)

CAPTAIN: (cont) I got a whole set of  
these simple little knick-knacks  
from a bug-eyed monster on the planet  
Leophantes.

Like I said, Doctor, it's every man  
for himself here.

(HE SMILES GENIALLY.

A CLOWN COMES OVER  
AND HANDS THE DOCTOR  
SOME IDIAN CLUBS)

(280)

13:05:20

280.

BARS IN

C/A 3S NORD/2CLOWNS

THE DOCTOR: What am I supposed to  
do with these?

CAPTAIN: Practice juggling I imagine. /  
Your chances of survival in the ring  
are better, of course, if you keep  
them entertained. /

281.

2S CAPT/DOC

THE DOCTOR: They let you out again.

282.

MCU DOC

CAPTAIN: No. But you last longer. /

(THE DOCTOR STARES  
AT THE CLUBS.

IN THE DISTANCE  
NORD STRUGGLES AS  
HE IS PREPARED)

RECORDING PAUSE

- 40 -

(79)

Extra scene

Whizzkid arrives @  
circus.

"DOCTOR WHO" 7J  
"The Greatest show"

RECORDING DATE: 8/6/88  
SESSION.

EP. 2 SC. 20.

SPOOL NO:

SHOT/S	TAKE	SET UP/ SHOT DESCRIPTION	TIMECODE
269	1	N/G Cam	12:14:50
↓	2	N/G Cam	12:17:04
277	3	N/G Cam out: "You're on next"	12:18:39
	4	N/G Cam	12:19:45
	5	N/G Cam + sound.	13:01:16
	6	N/G fluff out: "We didn't",	13:05:58
	7	Good.	13:07:03
		Reframe 25 CAP/DOC	
1		N/G Cam	13:03:27
2		N/G Cam	13:04:11
3		N/G fluff out "Leophantes"	13:08:58
4		N/G sound.	13:09:35
5		Good.	13:16:25

D/S DRAPES &amp; KITES IN

USE SHOT FROM

21. INT. VESTIBULE.

187. LAST SCENE.

MS ACE

/ (ACE STILL CROUCHES  
BEHIND HER KITE  
LISTENING.

(17)

03:04:45

WE MOVE CLOSER  
TO WHERE THE  
RINGMASTER AND  
MORGANA STAND  
BY THE TICKET  
BOOTH WITH A  
REGISTER OF  
TICKET SALES  
OPEN IN FRONT  
OF THEM)*Just think of all*

188.

2

2S RM/MORG

MORGANA: ~~Look at all these tickets~~  
we've sold. / Does that make you feel  
good? It wasn't always like  
this, was it? / Not before we came  
to this dreadful place. We used  
to have fun. We were free spirits  
then.

RINGMASTER: We are now.

189.

1

O/S 2S FAV RINGMASTER

MORGANA: You think so? It feels  
like we're part of a machine. /RINGMASTER: We're not leaving if  
that's what you mean.~~190.~~~~MS ACE~~

MORGANA: We must. /

~~191.~~~~O/S 2S FAV RINGMASTER~~(ACE HIDDEN BEHIND  
THE KITE STILL  
LISTENS INTENTLY) /



(T7) (11)

RINGMASTER: So you keep saying.  
But you haven't gone, have you?

MORGANA: I try ... and then ...

(SHE SHRUGS  
HOPELESSLY)

RINGMASTER: Just so long as they  
keep on coming. And they will.  
No doubt of that. We're a success,  
don't you understand? An inter-  
galactic success. The others couldn't  
take the pace that's all. Deadbeat (2)  
(1) Bellboy. (3) Flowerchild. The rest.  
Don't you understand? They wanted  
to live in the past. The old lazy  
way. Not us. We'll make the  
Psychic Circus known everywhere./

(T2)  
MS C/C 03:08:40

↓  
M3S  
R/M/CC/M

CUT UP

191A

2

192.

MS ACE  
(S193/S195)  
1  
MS CHIEF CLOWN

CRAB R TO  
2S RM/CH.CLOWN

MORGANA: Known for what? /

(THE CHIEF CLOWN  
APPEARS WITH  
A COUPLE OF  
ROBOT CLOWNS.

THEY STAND MUCH  
CLOSER THAN  
THE OTHERS TO  
ACE'S KITE.

MORGANA AND  
THE RINGMASTER  
STOP ALMOST  
GUILTILY.

ACE FREEZES  
AND LISTENS  
STILL MORE  
INTENTLY)

RINGMASTER: Well?

CHIEF CLOWN: That new pair worry  
me. The girl that escaped had one  
of Flowerchild's ear-rings. (11)

T2

T7

12

- 2/43 -

RINGMASTER: Have they found the girl?

CHIEF CLOWN: Not yet. But she can't have gone far. ~~I'm going~~ I'll search for her myself.

RINGMASTER: Make sure you find her.

LET RINGMASTER  
GO U/S

(THE RINGMASTER  
GOES BACK TO  
THE RING. /

ACE STARTS  
TENTATIVELY  
TO TRY AND CREEP  
AWAY UNDER COVER  
OF THE KITES.

THE CHIEF CLOWN  
IS ABOUT TO  
LEAVE WHEN  
MORGANA SPEAKS:)

193.

MS ACE

MORGANA: And Bellboy? /

1  
2S CH.CLOWN/MORGANA  
CLOWNS INTO B/G

CHIEF CLOWN: Let's hope he's learnt his lesson, shall we? We better get him back to work.

(HE TAPS ONE  
OF THE ROBOT  
CLOWNS)

Bellboy made them all. Bellboy can repair them.

MORGANA: But will he ever -

194.

MS ACE

A BLEEPING DEVICE  
GOES OFF.

KITE FALLS  
OVER

RECORDING BREAK

CLEAR CAM 5  
REPOS CAM 1

(13)

196.

03:13:16

03:12:26

03:11:04

03:10:07

STAYED  
ON CAM  
2

- 2/44 -

N/G BIKE

N/G  
Action

SC. 21 VESTIBULE Contd.

LOOSE SHOT KITES  
TO END.  
REVEAL MS ACE  
CAM 2  
END

AND NOW ONE OF  
THE KITES FALLS  
FORWARD REVEALING  
ACE IN THE ACT  
OF TRYING TO  
SILENCE IT.

197.

GROUP SHOT

ACE THROUGH L-R  
CLOWNS THROUGH L-R

SHE SUCCEEDS  
JUST AS SHE  
REALISES SHE  
IS NOW ON VIEW./

EVERYONE IS  
IMMOBILE FOR A  
MOMENT WITH  
SURPRISE.

THEN ACE MAKES  
A BREAK FOR  
THE EXIT.

A CLOWN MOVES  
TO BLOCK HER  
BUT SHE KNOCKS  
IT ASIDE.

THE CHIEF CLOWN  
AND THE OTHER  
CLOWN CHARGE  
AFTER HER.

MORGANA RISES  
FROM HER SEAT  
TO CALL AFTER  
THEM BUT HAS TO  
STOP BECAUSE  
SOMEONE COMES  
THROUGH THE  
ENTRANCE FLAP.

MORGANA LOOKS UP  
TO GREET HIM.

IT IS THE WHIZZKID  
WHO ENTERS ALL  
SMILES) /

HOLD ON MORGANA

P/U.

CH CLOWN/ MORG.

CLOWN EXITS

WHIZZ IN ROT.

03:14:25

198.

MS WHIZZKID

PAN R TO  
2S MORG/WHIZZKID

WHIZZKID: Hello, this is the  
Psychic Circus isn't it?

MORGANA: Yes.

(13)

P/U

(T4)

(T3)

(T2)

(14)

- 2/45 -

WHIZZKID: Oh great. I've come half way across the Southern Nebula to be here. I want to enter the talent contest. You see, I know all about the Psychic Circus. In fact, I'm your greatest fan.

(MORGANA STARES  
AT HIM AGHAST)

cut  
back  
to  
1

40"

40"

40"

---

RECORDING BREAK

---

(14)



"DOCTOR WHO" TJ  
"The Greatest show"

RECORDING DATE: 6/6/88

SESSION.

EP. 2 SC. 21

SPOOL NO: HR044274

HOT/S	TAKE	SET UP/ SHOT DESCRIPTION	TIMECODE
188 189	1	N/G ACTION	02:14:25
191A 192	2	N/G Plane	02:16:09
194	3	N/G Action	02:17:08
	4	N/G Plane	02:19:04
	5	N/G Plane	03:01:35
		New Tape: HR044275	
	5	P/u on S192	
	6	N/G Plane	03:02:40
	7	Good	03:04:45
192 cut to 193/195	1	MS CH CLOWN TO M35 CH CLOWN/RM/MERG - CUT UP MS ACE	03:07:39
	2	Good	03:08:40

- 2/46 -

(5150)

(T1) 22:05:49

22. INT. CORRIDORS. (OUTSIDE KITE WORKSHOP)

150. / (ACE CHARGES DOWN  
LS ACE A TENT CORRIDOR.

TRACK BACK

SHE LOOKS BEHIND  
HER AND DECIDES  
TO TAKE A PAUSE  
FOR BREATH.

THEN

SHE HEARS A MOANING.

TIGHTEN TO  
MS ACE

IT IS COMING FROM  
BEHIND A SECTION  
OF THE BILLOWING  
CURTAINING, IN  
WHICH THERE IS  
A CLOSED FLAP.

12"

151. MCU ACE @ curtain (T3) / SHE PAUSES THEN LIFTS FLAP.  
~~MCU ACE @ curtain (T3)~~ / INTERIOR KITE WORKSHOP.

09:06:11

HR044443

BEHIND IS A  
SMALL CUPBOARD-LIKE  
SPACE OF CURTAINING.

151A MS BELLBOY

AND IN IT STRAPPED  
TO A LARGE KITE,  
MOANING, IS BELLBOY.

HIS FACE IS PALE  
AND LINED, HIS  
EYES VACANT AND  
SCARED,

151B MCU ACE.

HE LOOKS AT ACE  
AND MUMBLES PITEOUSLY.

10"

ACE STARES, UNCERTAIN  
WHAT TO DO)

RECORDING BREAK

- 46 -

(80)

- 2/47 -

(T2)

RING CURTAINS CLOSED

(T1)

BAR SECTION F/G

13:10:20

13:10:59

23. INT. BACKSTAGE.

THROUGH BARS

283.

2.  
NORD/2 CLOWNS

THROUGH  
L-R

**WIDE**  
HOLD TO ~~MORE~~ SHOT  
INCLUDE  
CAPT/DEADBEAT/DOC

LET

NORD GO THROUGH  
RING CURTAINS b/g.

/ (THE CLOWNS HAVE  
PREPARED NORD  
FOR HIS APPEARANCE  
ON STAGE.

HE HAS A LEOPARD  
SKIN PULLED OVER  
HIS LEATHERS.

NORD HIMSELF IS  
LOOKING MORE  
HOPEFUL.

HE TURNS TO THE  
WATCHING CAPTAIN  
WHO STANDS WITH  
MAGS AND THE  
DOCTOR)

NORD: I'll show you. *Easy.* ~~you'll see.~~

*Easy.*

(RECORDED FANFARE.

THE CAGE DOORS  
SWING OPEN.

~~AND A LARGE~~  
DOOR OPENS IN  
THE BACKWALL.

~~LIGHT FLOODS IN.~~

NORD WALKS INTO  
IT FOLLOWED BY  
ATTENDANT CLOWNS.

THE DOCTOR STOPS  
HIS JUGGLING AND  
COMES UP TO MAGS.

DESPITE HERSELF,  
SHE IS SHAKING)

(80)

283  
NORD/ 2 CLOWNS

- 2/48 -

(T2)

(T1)

(81)

284. 1 / THE DOCTOR: It scares you doesn't  
2S CAPT/DOC it, Mags?

TRACK R

TO 2S  
DOC/MAGS

MAGS: (SARDONICALLY) Oh, he'll  
be fine. Just like the other  
one was.

284A. 2 / THE DOCTOR: You saw what happened,  
MS MAGS didn't you? /

MAGS: So?

THE DOCTOR: Are you going to tell  
me?

285. 1 / MAGS: (TURNING AWAY SHARPLY) See  
MS CAPT for yourself. /

(THE CAPTAIN SITS  
AND POURS HIMSELF  
SOME MORE TEA)

286. 2 / CAPTAIN: Don't bother Mags, Doctor,  
2S DOC/MAGS will you? You have to be careful  
with these rare specimens. /

THE DOCTOR: What do you mean?

CAPTAIN: (ENIGMATICALLY) You'll  
see.

(THE DOCTOR MOVES  
TO THE CAGE DOOR.

THE CLOWNS HAVE DRAWN  
THE CURTAINS AGAIN.

BUT THEY LEAVE  
A SMALL GAP.

HE PEERS THROUGH.

THE CROWD NOISES  
BUILD)

34"

36"

(81)

RECORDING PAUSE



- 2/49 -

(T4)

09:04:28

24. INT. KITE STORE.

(ACE IS TRYING  
TO COMMUNICATE  
WITH BELLBOY)

152.

2S BELLBOY/ACE

ACE: Look, I want to help. But  
you're not making it easy. Can't  
you at least tell me -

(BELLBOY COWERS  
BACK.

HE HAS HEARD  
FOOTSTEPS.

NOW ACE HEARS  
THEM TOO.

THE CHIEF CLOWN  
AND TWO OTHERS  
ARE COMING DOWN  
THE CORRIDOR)

(SARCASTICALLY) Oh, great.

(SHE LOOKS AROUND  
FOR SOMEWHERE  
TO HIDE AND  
REALISES THE  
ONLY PLACE IS  
BEHIND THE KITE  
BELLBOY IS  
STRAPPED TO)

LET ACE GO L

(TO BELLBOY) Don't tell on me,  
will you?

(SHE CONCEALS  
HERSELF JUST  
IN TIME.

(T4)

(65)

127  
2S BELLBOY/ACE

- 2/50 -

PAN UP TO  
MS CHIEF CLOWN

THEN HOLD TO  
2S BELLBOY/CH CLOWN

THE CHIEF CLOWN  
COMES INTO VIEW.

HE LEANS FORWARD  
TO SPEAK TO  
BELLBOY, VERY  
CLOSE TO ACE'S  
HIDING PLACE  
BEHIND)

CHIEF CLOWN: Learnt your lesson,  
eh, Bellboy? No more running  
away now?

(BELLBOY GROANS)

153.

TIGHT 3S  
ACE/BELLBOY/ CH CLOWN

Good. Because we've got some  
important repair work for you to  
do. The Conductor's been damaged.

LET HIM GO R

CLOWNS LEGS  
THROUGH F/G

(THE TWO ATTENDANT  
CLOWNS COME  
FORWARD AND UNTIE  
BELLBOY FROM  
THE KITE.

THEY VIRTUALLY  
HAVE TO PICK  
HIM UP AND  
CARRY HIM AWAY.

THE CHIEF CLOWN  
TAKES A LAST  
LOOK INSIDE)

MUL CLOWN

(T2) 09:05:34

154.

MS CH CLOWN

That girl must be somewhere.

(HE THEN PULLS  
THE FLAP BACK.

LEAVING ACE  
INSIDE)

RECORDING BREAK

(65)

(S287)

19:01:14

Doc's POV  
Ring.

287.

BACKSTAGE

L/S RING  
(THROUGH CURTAIN  
MAGS/DOC F/G

25. INT. THE RING.

/( (INTERCUT AS  
NECESSARY WITH  
THE DOCTOR WATCHING  
AS AT THE END  
OF SCENE 23).

Reframe

18:18:03

for  
M25  
Nord RM  
ends  
on Ms  
Nord

WE SEE THE  
CIRCUS SCENE  
IN PART AS IF  
FROM THE DOCTOR'S  
P.O.V.:

THE ACTION IS  
GLIMPSED IN A  
FRAGMENTARY,  
RATHER NIGHTMARISH  
WAY AS IF THE  
WATCHER CANNOT SEE  
EVERYTHING AT  
ONE TIME. /

288.

(S288)

17:10:19

LS FAMILY

THE FAMILY SIT  
AS BEFORE  
CHOMPING AWAY. /

~~289.~~

H/A RING  
(SEE NORD/RINGMASTER  
+ 2 CLOWNS)

THE RINGMASTER  
APPEARS TO CANNED  
APPLAUSE.

NORD STOMPS INTO  
RING.

290.

MLS NORD

A SPOT HITS HIM. /

Q SPOTLIGHT

THE RINGMASTER  
GRINS AND NORD  
IS SHOWN A HUGE  
BARBELL TO LIFT.

FOR THE FIRST  
TIME NORD LOOKS  
CONFIDENT.

WITH MUCH STRAINING  
HE TRIUMPHANTLY  
LIFTS THE BARBELL  
UP AND SHOWS IT  
PROUDLY TO THE  
AUDIENCE. /

CANNED  
APPLAUSE

291.

S291  
17:09:59  
MLS FAMILY

THE FAMILY HOLDS  
UP CARDS WITH  
FIGURES ON THEM.  
ALL ARE 9's. /

292.

2S RM/NORD

THE RINGMASTER  
PATS NORD ON  
THE BACK.

RINGMASTER  
CRACKS WHIP

NORD SMIRKS.

THE RINGMASTER  
HOLDS UP HIS  
HAND TO CUT THE  
CANNED APPLAUSE)

TIGHTEN ON NORD

RINGMASTER:

A man of might is Nord.  
Now he'll go for broke  
By making you laugh  
With a favourite joke.

NORD: But - but -

(THE SPOT HITS  
HIM AGAIN,  
NORD BLANCHES  
THEN TENTATIVELY  
STARTS:)

A funny thing happened to me on the  
way to the er on the way to the  
er ...

293.

S293  
17:09:38  
2 B  
MLS FAMILY

(HIS VOICE FADES  
AWAY. /

WE CUT TO THE  
FAMILY.

THE FAMILY NOW  
HOLD UP CARDS  
READING 0. ALL  
OF THEM)



(T4)

13:14:29

(T3)

13:13:58

(T2)

13:12:52

(T1)

13:11:49

(82)

- 2/53 -

N/G

S/BY CURTAIN WAFTING

Action

N/G

light

N/G

action

26. INT. BACKSTAGE.

294.

LS RING  
NORD B/G  
LET HIM GO

TRACK BACK TO  
2S DOC/MAGS

(THE DOCTOR  
WATCHING GRAVELY.

NORD IS HEARD  
PROTESTING AND  
SCREAMING.

SUDDENLY THE  
NOISE IS CUT OFF.

MAGS HAS JOINED  
THE DOCTOR  
DESPITE HERSELF.

THE DOCTOR  
TURNS AWAY FROM  
THE CAGE DOOR  
IN DISGUST)

THE DOCTOR: (STERNLY) Is this  
what you saw before?

MAGS: Not exactly. But just as  
bad.

(THE LOUD CIRCUS  
STARTS UP AGAIN.

CIRCUS  
MUSIC

A HARSH BLASTING  
NOISE AND A  
BRILLIANT  
COLOURED-FLASH  
OF LIGHT FROM  
THE DIRECTION  
OF THE RING  
LIKE THE FALL-OUT  
OF AN EXPLOSION)

SUSTAINED  
LIGHTING  
FLASH

CURTAIN  
WAFTING

18"

18"

16"

RECORDING BREAK

(82)

SET FX SMOKE  
& DUST

16:09:31.

cut to  
all +  
back to  
WS.

16:10:22

N/G  
sound.

cut to all  
@ end

27. INT. THE RING.

295.

H/A RING  
LET RINGMASTER IN  
FROM R

(THE SPOT STILL  
COVERS THE GROUND  
WHERE NORD STOOD.

CANNED  
MUSIC &  
APPLAUSE

ALL THAT'S LEFT  
IS THE LEOPARD  
SKIN, SINGED  
AND SCORCHED.

TO CANNED APPLAUSE  
THE RINGMASTER  
DISPLAYS A /  
HANDFUL OF DUST  
HE HOLDS.

296.

MS RINGMASTER  
~~PAN DOWN WITH HIM~~  
THEN UP

THEN HE POURS  
IT SLOWLY ON  
TO THE GROUND)

GO RAP  
TRACK

CANNED APPLAUSE.

RINGMASTER CRACKS  
WHIP.

THERE IS SILENCE.

15"

RECORDING PAUSE

23.5.88

- 2/55 -

\*

83

TI

13:15:00

28. INT. BACKSTAGE.

297.

50/50 2S  
DOC/MAGS

/ (MAGS AND THE  
DOCTOR WATCH  
WIDE-EYED)

(SEE CLUBS)

THE DOCTOR: Could you let something  
like that happen to you?

MAGS: Could you?

(THE DOCTOR JUST  
SMILES. MAGS SMILES  
BACK.

THEY LOOK DOWN AT THE  
INDIAN CLUBS

THERE IS SOMETHING  
ANIMAL-LIKE IN  
MAGS' SMILE)

- 8"

RECORDING PAUSE

83

- 2/56 -

(T2)

DS DRAPES &amp; KITES IN

03:16:31

(T1)

N/G NOISE

no  
cutup  
to

03:15:20

no cutup to

29. INT.

VESTIBULE.

201 + 202.

203

(THE WHIZZKID IS  
IN FULL FLOOD  
TO A DEEPLY  
BORED MORGANA)

200.

CU POSTER BORIATIC  
WASTES  
PULL OUT TO  
KEEP 2S  
WHIZZKID/MORGANA

WHIZZKID: It must be awfully  
exciting working for the Psychic  
Circus, Morgana. / Particularly  
when you did your tour of the  
Boriatic Wastes. I think most of  
your admirers would agree with me  
that, that was one of your finest  
ever gigs. Well, in so far as you  
can tell from the posters, of  
course, and - /

201.

MS WHIZZKID

202.

MS MORGANA

S203

03:17:25

MORGANA: (CUTTING IN) Wouldn't you  
like to be getting along inside? /

203.

MS WHIZZKID  
HOLD HIS MOVE

WHIZZKID: (THRILLED) You mean,  
I can go in? Just like that? /

204.

MS MORGANA  
HOLD TO 2S

MORGANA: Yeah. Go in right now.  
Please.

WHIZZKID/MORGANA

WHIZZKID: Oh wow!

LET HIM GO L

(HE STARTS TOWARDS  
THE ENTRANCE TO  
THE RING.

MORGANA WATCHES  
HIM GO WITHOUT  
ANY OF THE CONCERN  
WE SAW HER SHOW  
FOR EARLIER  
VISITORS)

15"

25"

25"

RECORDING PAUSE 56 -



- 2/57 -

(T1)

22:06:25

30. INT. TENT CORRIDORS.

126.

MS ACE

LET HER  
GO L

/ (A RIPPING SOUND.

ACE IS LETTING  
HERSELF OUT OF  
THE CUPBOARD-LIKE  
SPACE IN WHICH  
SHE HAS BEEN SHUT.SHE EMERGES AND  
STARTS DOWN THE  
CORRIDOR)

10"

---

RECORDING BREAK

---

- 57 -

- 2/58 -

(T2)

13:18:42.

(T2)

WS  
MAGS/CAP/DOC.

13:16:55

(84)

MS CAP.  
cutting to  
2S MAGS/DOC

31. INT. BACKSTAGE.

298.

MCU DOC

/ (THE DOCTOR AND  
MAGS ARE PRACTISING  
THROWING THE  
INDIAN CLUBS  
BETWEEN THEM. /

299.

DEEP 3S MAGS/CAPT/DOC

THE CAPTAIN WATCHES)

CAPTAIN: Mags -

300.

MS CAPT

MAGS: (FIERCELY) What? /

CAPTAIN: It's not going to work. I  
remember when I was in the Baleful Plains  
of Grolon I - /

301.

DEEP 3S A/B

MAGS: I don't care.

(THE CAPTAIN SHRUGS  
IN MILD SURPRISE  
AND SIPS HIS TEA)

302.

2S MAGS/DOC

THE DOCTOR: Ready? /

(MAGS NODS.

2 CLOWNS B/G

THEY START TO  
ARGUE CLEARLY  
BY PRIOR ARRANGEMENT)

I'm next, I believe.

MAGS: No, me.

(84)

(THE GUARD ROBOT  
CLOWNS STARE AMAZED)

THE DOCTOR: (SOTTO VOCE) Keep it  
up. I think it's going to work.

TIGHTEN

(THEY CONTINUE  
ARGUING)

TO

MAGS: Look, I'm ahead of you.

TIGHT 2S

THE DOCTOR: Oh no, you're not. I  
insist on going first.

MAGS: Oh no, you don't ...

(AND SO ON)

23"

---

RECORDING PAUSE

---

HR044305  
HR044306

\*  
unicycle 12

S121

T3

2/62 -

S122

18:14:50

Canned

T2

18:13:49

T1

N/G Curtain

18:13:17

125

N/G  
not wk  
to  
Whizzkid

33. INT. THE RING.

GO RAP TRACK

RINGMASTER:

121.

MLS RINGMASTER

/ Well folks, they just keep on coming.  
Oh What a day!  
Another great act is coming your way.

(HE SIGNALS AND  
THE SPOT HITS THE  
WHIZZKID WHO IS  
SEATED IN THE  
AUDIENCE IN THE  
IDENTICAL POSITION  
TO ACE AND THE  
DOCTOR.

THE RINGMASTER IS  
GRINNING FROM  
THE RING)

he'll entertain you and make  
you stare  
Our great new act is seated over  
there.

122.

MLS WHIZZKID

LET HIM GO

(ENTRANCE THE  
WHIZZKID RISES TO  
CANNED APPLAUSE.

SPOTLIGHT  
ONTO  
WHIZZKID

HE STARTS TO MOVE  
FORWARD PAST THE  
FAMILY.

ONCE HE'S OUT OF  
EARSHOT THE MOTHER  
TURNS TO THE  
FATHER)

123.

TIGHT 3S FAMILY

MOTHER: Hope he's better than the  
last one.

S123 17:11:00

T1

125



T1

- 2/63 -

126

FATHER: Couldn't be worse.

GIRL: Mum, mum -

MOTHER: Shut up, and eat your popcorn.

---

RECORDING BREAK

---

126

- 63 -

(T3)

- 2/64 -

(T2)

(T1)

(86)

13:20:16.

13:19:46

13:19:11

N/G  
Posns34. INT. BACKSTAGE.(THE DOCTOR AND  
MAGS ARE STILL  
ARGUING) /

303.

2S MAGS/DOC

CLOWNS B/G

THE DOCTOR: Look, there's no argument.  
I'm going on first.MAGS: I told you. I am.Q DOOR  
OPENTHE DOCTOR: No, no, me ...LET CLOWNS  
FALL F/G(A ROBOT CLOWN  
OPENS THE CAGE  
TO SEE WHAT THE  
NOISE IS ABOUT.  
AS HE PEERS IN,  
THEY BOTH SWIFTLY  
BATTER HIM OVER THE  
HEAD WITH THEIR  
INDIAN CLUBS AND  
MAKE FOR THE DOOR.

PAN L

THE DOCTOR TURNS  
AT THE EXIT)

Captain?

TO 3S  
DOC/MAGS/CAPTCAPTAIN: No, thanks, old man. I'll  
sit this one out. Goodbye, Mags.

HOLD ON CAPT

MAGS: (WITH BOTTLED UP DISMAY) Goodbye,  
Captain.(THEY RUN FROM THE  
CAGE. ANOTHER CLOWN  
COMES UP. THEY  
BIFF HIM OVER  
THE HEAD TOO  
AND RUN OFF)

(86)

- 64 -

25"

22"

22"

25.5.88

- 2/60 -

(S122)

(T3)

- 07:12:58

32. INT. CORRIDOR. OUTSIDE WORKSHOP

122.

LS CORRIDOR  
ACE into f/g  
see clowns/stretchers  
b/g

/ (ACE COMES DOWN  
THE CORRIDOR AND  
SUDDENLY STOPS.

TWO CLOWNS EMERGE  
FROM A DOOR WITH  
A STRETCHER. ON IT  
A BODY COVERED  
APART FROM THE  
HEAD. IT IS  
THE NEWLY REPAIRED  
METAL BUS CONDUCTOR)

~~123.~~~~ON TICKET INSPECTOR~~

HOLD TO MS CH.  
CLOWN  
See Ace b/g

CHIEF CLOWN: (FROM INSIDE)Test it and take it back to the *bus* ~~site~~

07:15:19

07:14:38

WE SEE IT CARRIED  
OFF DOWN THE CORRIDOR  
AWAY FROM ACE BUT  
SHE IS TOO FAR  
AWAY TO SEE WHAT  
THEY ARE CARRYING,

124.

MS ACE (from behind)

TRACK WITH HER  
HOLD TO 2S  
ACE/DEAD

ACE CREEPS NEARER.  
THEN THE CHIEF CLOWN  
EMERGES SUDDENLY  
FROM THE SAME  
DOOR. AND TURNS  
IN THE OTHER  
DIRECTION. /

125.

REVERSE 2S ACE/DEAD

HOLD TO 3S  
CH.CLOWN/ACE/DEAD

ACE RUNS AWAY TO  
LOOK FOR COVER.

BUT SHE HAS BEEN  
TOO INTENT ON  
LISTENING TO NOTICE THAT  
DEADBEAT HAS APPEARED  
BEHIND HER BRUSHING  
THE FLOOR.

SO NOW ACE RUNS  
STRAIGHT INTO HIM.

(54)

25 ACE/DB.

CH CLOWN  
IN. BEHIND  
ACE

(T2)

07:15:59

DEADBEAT SMILES  
MADLY BLOCKING ACE  
PATH IN A PLAYFUL  
AFTER YOU, NO  
AFTER YOU GAME.

AND THE CHIEF  
CLOWN COMES UP  
BEHIND HER AND  
GRABS HER) /

~~126.~~

~~MS CHIEF CLOWN~~

CHIEF CLOWN: (cont) No. Let me entertain  
you. /

~~127.~~

~~MS ACE~~

(54)

- 2/67 -

T2

19:02:55

T1

19:02:10

HR044307

36. INT. BACKSTAGE.

2F 3B 4E

1K

304.

~~WHIZZ~~ RING

2S WHIZZ/RM

PAN L

/(THE RINGMASTER IS  
USHERING THE WHIZZKID  
INTO THE BACKSTAGE  
AREA WITH CLOWNS  
IN ATTENDANCE)

WHIZZKID: Well, I have to say, it's  
a real thrill for me to be here at  
the Psychic Circus. I've collected  
all your posters you see. /From all  
your venues. And I've -

305.

2S

L/A DEEP 4S  
2 CLOWNS F/G

(THE RINGMASTER HAS  
STOPPED IN AMAZEMENT.

WHIZZ/RM B/G

THE WHIZZKID FOLLOWS  
HIS GAZE.

HOLD THEM TO F/G

THE CAGE LIES OPEN.  
WITH A COUPLE OF  
DEFUNCT ROBOT  
CLOWNS LYING ON THE  
FLOOR.

PAUSE to reframe

306.

2 S

(T1)

MS CAPTAIN

MS CAPTAIN

S(306)

Align +  
dial from  
top.

19:03:26

10"

AND THE CAPTAIN  
SITTING THERE WHO  
LOOKS UP WELCOMINGLY)

19"

19"

RECORDING PAUSE



EXT CIRCUITS

(T3)

04:05:32

37. INT. STONE ARCHWAY

32. LS CORRIDOR / (THE DOCTOR AND  
MAGS RUN DOWN A  
BILLowing CORRIDOR.  
HOLD TO 2S  
MAGS/DOC  
THE TANNOYS CRACKLE  
INTO LIFE WITH  
RINGMASTER'S VOICE)

TANNOY: Calling the Doctor. Calling  
the Doctor. There's no escape.  
Repeat. There's no escape.

MAGS: Won't they take no for an answer

(THEY STOP TO  
LISTEN. AT  
THE END THE  
DOCTOR SNAPS)

No.

THE DOCTOR: ~~There's no need to repeat.~~  
~~I heard the first time.~~

(THEY START TO  
MOVE ON)

(T1)

MS MAGS

04:07:09

(MOPPING HIS BROW) ~~I'd no idea the~~  
~~test area was so huge.~~ We should  
have made straight for the open air,  
I suppose.

33. CU STONE PILLARS /  
MAGS: Look.

(AHEAD IS AN ARCH-LIKE  
ENTRANCE OF STONE  
COVERED IN HIEROGLYPHICS.  
BEYOND IT DARKER  
CORRIDORS CARVED  
IN STONE.)

34. 2S MAGS/DOC  
THE DOCTOR EXAMINES  
IT)

(T1)  
MS MAGS.

(T3)

(24)

04:06:30 - 2/69 -

CU PILLAR  
PAN UP TO  
MOON

35.

CU STONE PILLARS  
PAN UP TO  
MOON

THE DOCTOR: Extraordinary, quite extraordinary. The same sort of stones that stand in the big tent itself. Where can they come from./

MAGS: Maybe they were always here.

THE DOCTOR: That thought had occurred to me.

Q MOON GLOW

36.

MCU MAGS  
DOC IN FROM R  
HOLD TO 2S

MAGS: (SUDDENLY AGITATED) Can you see it?/

THE DOCTOR: See what?

37.

CU MOON  
04:06:51

MAGS: That moon sign./

CU MOON GLOWING

(SHE POINTS UP AT  
A SIGN CUT INTO  
THE STONE OF THE  
ARCH. /

37.

2S MAGS/DOC

IT SHOWS A CRESCENT  
MOON AND NEXT TO  
IT A FULL MOON  
EMERGING FROM  
CLOUDS.

BOTH INLAID IN  
SILVER)

GO L WITH  
MAGS

THE DOCTOR: (ALERT) A moon? Why does that worry you? Tell me.

TANNOY: Calling the Doctor. There's no escape

MAGS: ~~We should get on.~~

Don't ask just do it

(THE TANNOY MESSAGE  
ECHOES DOWN THE  
CORRIDOR AS THEY  
MOVE ON)

~~TANNOY: Calling the Doctor. There's no escape.~~

(24)

- 2/70 -

PAN MAGS L  
TO 2S  
MAGS/DOC

MAGS: Won't they take no for an answer?

THE DOCTOR: No.

38.

L/S ARCH  
LET THEM GO  
L-R

/ (THEY GO INTO  
STONE CHAMBER  
AREA (CORRIDOR))

---

R E C O R D I N G   P A U S E

---

- 70 -

- 2/65 -

(T) 05:01:08.

35. INT. WORKSHOP.

58.

CS DOOR INSIDE

HOLD TO 2S  
ACE/CH.CLOWN/ (ALL IS BLACKNESS  
THEN THE DOOR IS  
OPENED AND THE  
CHIEF CLOWN PUSHES  
IN A PROTESTING  
ACE)ACE: Let me go. Let me go, pastry  
face.CHIEF CLOWN: Oh no. Don't like clowns,  
do you? After a while in here you'll  
tell me what I want to know.

LET CH.CLOWN GO

PAN L WITH ACE

HOLD TO 3S  
2 CLOWNS/ACE  
FAV CLOWNS(HE PUSHES HER IN  
AND SHUTS THE  
DOOR.SHE BANGS ON IT.  
SOMETHING RUSTLES  
IN THE DARK BEHIND  
HER. SHE TURNS  
AND ADVANCES INTO  
THE ROOM TO FACE IT.SHE CAN JUST BEGIN  
TO MAKE OUT THAT  
THIS IS SOME SORT  
OF WORKSHOP WITH  
ROBOTS AND ROBOT  
PARTS STACKED ALL  
AROUND IT)ACE: Who's there? Come on, you don't  
scare me.(TWO ROBOTIC CLOWNS  
LOOM OUT OF THE  
SHADOWS.

- 65 -



(T1) n/g chalk  
mark 05:02:31

- 2/66 -

(551)

(T2) 05:03:14

(T3) 05:03:31

59.

C/I ARM ON BENCH  
GRABBING ACE

(T1)  
THE TWO CLOWNS  
ARE HALF-FINISHED  
OR HALF REPAIRED AND  
ONE IS SEMI-DISMEMBERED.  
THE CLOWN COSTUMES  
ONLY PARTIALLY  
CONCEAL THE METAL  
BENEATH.

ACE GASPS. /

ACE REACHES TO DISMEMBERED  
PICK UP A  
ARM FROM A  
NEARBY WORKBENCH,  
INTENDING TO USE  
IT AS A WEAPON. /

X.

~~OS 2 CLOWNS/ACE~~  
~~RAY CLOWNS~~

WHEREUPON THE ARM  
GRABS BACK AT HER.

ACE CRIES OUT, LETS  
IT GO AND RETREATS  
AGAIN TOWARDS THE  
DOOR.

X.

~~NOU ACE~~

~~THE CLOWNS BEGIN~~  
~~TO ADVANCE ON HER)~~  
ONE CLOWNS ARM  
+ HEAD MOVES IN  
B/G.

SAFETY

\* ALL CLOWN  
HEAD + ARM  
MOVING.

05:02:07

7"

53"

- 66 -

(34)

(34)

- 2/71 -

(T1)

20:12:02

38. INT. STONE CHAMBER.

17. \_\_\_\_\_ / (THE DOCTOR AND  
MS DOC MAGS START DOWN A  
STONE CORRIDOR.

PAN L TO TIGHT  
2S MAGS/DOC  
HOLD ON MAGS  
IT IS DARK AND  
THE STONES ARE  
COVERED IN  
HIEROGLYPHICS)

18. \_\_\_\_\_ /  
H/H 2S FROM REAR  
HOLD ON MAGS (to  
edge of well) (T1) 20:12:48  
MAGS: It's weird. I don't understand.  
(FALLS BACKWARDS) /

19. \_\_\_\_\_  
L/A (from well)  
2S MAGS/DOC  
( NEARLY FALLS  
INTO WELL.  
DOC CATCHES  
HER WITH UMBRELLA.

30"

SHE IS ABOUT TO  
TUMBLE HEADFIRST  
DOWN SOMETHING.

THE DOCTOR CATCHES  
HER IN TIME.

THEY STOP TO  
STARE DOWN.

19A BLACK HOLE  
MAGS/DOC POV.

A HOLE IN THE  
GROUND, DARK AND  
APPARENTLY  
BOTTOMLESS STOPS  
THEIR PATH)

Nasty little booby trap that. If  
it is a booby trap, that is. The  
Pharoahs used something rather similar.  
I told Ramses the second they were  
more trouble than they were worth.  
(MOVES CLOSER) Still there's certainly  
no way ahead.

Reprise  
Ep 3

(11)



21' 06

1' 14

23' 08

25

+

23' 33

23' 05  
25

23' 30

MAGS: Is it a well?

THE DOCTOR: One way to find out.

(HE TAKES THE INDIAN CLUB HE'S STILL CARRYING AND DROPS IT DOWN THE HOLE.

CLUB FOR POST PROD.

THEY STRAIN FOR ANY SOUND. NONE COMES.

THEN THEY PEEK DOWN./

~~20.~~ C/A EYE IN WELL

BELOW IN THE WELL IS A RED RIMMED EYE STARING AT THEM RECALLING THE SYMBOL ON THE KITES./

Reframe to lighter 25 MAGS/DOC.

20:13:28.

21.

L/A 2S MAGS/DOC

21A CU EYE IN WELL

MAGS BACKS AWAY IN SHOCK.

21B 2S MAGS/DOC.

THE DOCTOR CONTINUES TO CALMLY PEEK DOWN)

Doc looking down well

(THOUGHTFULLY) That eye. I've seen it before. <sup>of course</sup> It was all over the kites in the entrance hall. Fascinating.

Mags standing back

(T1) M2S DOC/MAGS 20:16:13

HR 044315

(HE PEERS DOWN INTO THE WELL WHILE MAGS HOLDS BACK NERVOUSLY)

(T1) MS DOC

20:18:28

Somehow somewhere down here must be a clue to all that is going on in the Psychic Circus.

22.

MS CAPTAIN

(A THROAT IS CLEARED BEHIND THEM. THEY TURN TO FACE/THE CAPTAIN ACCOMPANIED BY A POSSE OF CLOWNS)

(S22) (T1) TIGHTER MULL CAP 03:05:55  
(S22) (T1) MS LAP.  
(T1) MS DOC 03:04:00

23.5.88

(TI)  
MCU  
CAP.

- 2/73 -

(TI)  
MS  
CAP.

(TI)  
MS DOC

(TI)  
M2S  
DOC/MAGS.

(17)

23.

DEEP 3S & clowns  
DOC/MAGS/CAP

*boy*  
CAPTAIN: Awfully sorry to butt in  
like this, old chap. But I'm afraid  
you're wanted. You're *the next one*  
due on in the Ring.

24.

MCU DOC

(THE DOCTOR LOOKS AT  
MAGS THEN THE  
CAPTAIN)

R E C O R D I N G   P A U S E

- 73 -

(17)



1

105

"DOCTOR WHO"

'THE GREATEST SHOW IN THE GALAXY'

by

op music : 0'46.  
op titles : 0'46.

Stephen Wyatt

EPISODE ONE

(T4) 16:05:48

H/A Ring

00:46

1. INT. THE CIRCUS RING.

DUB  
CANNED CIRCUS  
MUSIC/LAUGHTER  
APPLAUSE

Q SPOTLIGHT

Q RAP TRACK

238.

H/A RING  
TIGHTEN TO  
L/S RINGMASTER

(THE RINGMASTER  
STANDS ISOLATED  
IN A SPOT IN THE  
CENTRE OF THE  
RING.

HE IS A BLACK  
JOE COOL IN  
BRIGHT ULTRA-  
HIP CLOTHES.

HE STARTS TO  
CLICK HIS FINGERS.

PERCUSSION ESTABLISHES  
A STEADY BUT  
FAIRLY RELAXED  
BEAT.

HE THEN SPEAKS  
RHYTHMICALLY TO IT  
IN A PSEUDO-RAPPING  
STYLE)

105

ACE: Right, Professor.

THE DOCTOR: Someone down there once said everyone has to hang up their travelling shoes and stop wandering sooner or later. Maybe I'm just the exception that proves the rule.

ACE: Could be, Professor.

(THEY ALL LOOK  
AGAIN TOWARDS THE  
STILL BURNING CIRCUS)

FADE OUT

238  
H/A RING

T4

1/2 -

106

T3

16:13:36.

239.

~~MLS RINGMASTER~~

~~SLOW~~

MS

~~Z/I TO~~

RINGMASTER.

~~MCU RINGMASTER~~

P/U for  
CU RINGMASTER

16:14:31

RINGMASTER:

Now welcome, folks, and I'm sure you'd  
like to know,  
We're at the start of one big circus show.  
There are acts that are cool and acts  
that amaze.

Some acts are scary and some will  
daze.

Acts of all kinds and you can count  
on that

From folk that fly to disappearing  
acts.

(WE MOVE CLOSER INTO  
THE RINGMASTER.)

THE EFFECT BECOMES  
MORE MANIC AND CREEPY)

There are lots of surprises for all  
the family

At the Greatest Show in the Galaxy.

So many strange surprises I'm prepared  
to bet

Whatever you've seen before -

(PAUSE.)

240.

L/A CU RINGMASTER

SPOKEN, CLOSE  
INTO CAMERA)

You ain't seen nothing yet.

47"

10:01:32.

RECORDING PAUSE

106

10.5.88

- 1/4 -

(T1)

(T2)

08:02:12.

\* (2)

USE (T1)  
for  
(S130)

\* \*

2. INT. TARDIS. CONSOLE ROOM.

130.

MS DOC (~~Profile~~)  
Juggling./ (THE DOCTOR IS  
JUGGLING BEAN BAGS  
& READING BOOK ON JUGGLING  
HE DROPS ONE OF BAGS)

131.

CS DOOR & ~~CONSOLE~~  
THINGS BEING  
THROWN OUTACE IS SEARCHING  
FOR SOMETHING)

Professor

ACE: ~~What~~ Where's my Nitro - 9?THE DOCTOR: (INNOCENTLY) Isn't it in  
your rucksack?ACE: Yeah. But where's my  
rucksack?

132.

MS ACE  
(on her knees)  
coming out of  
cupboard.

THE DOCTOR: Interesting question.

(ACE LOOKS AT HIM)

ACE: Things don't just vanish.

133.

MS DOC

(THE DOCTOR  
THROWS BAG UP)  
IT DOESN'T COME DOWN  
AGAIN

THE DOCTOR: No.

(IT DOESN'T REAPPEAR)

10:01:48.

- 4 -  
20"

23"

3

5. EXT. LANDING BASE. DAY.

55. WS LANDING BASE / (THE LANDING BASE IS A GLIMMERING EDGED SILVER DISC IN THE MIDDLE OF GLOOMY-LOOKING OPEN COUNTRYSIDE.
- ~~H/A LANDING BASE~~ *gas*  
~~TRACK IN CRANE DOWN TO~~ *gelling*  
~~L/A LANDING BASE~~
56. 1 / SUDDENLY NORD MATERIALISES IN THE MIDDLE OF IT SITTING ON A MOTORBIKE.
- CU GAS JET  
CU 2 JETS  
CU 1 JET
57. / NORD IS BIG AND BEEFY, HIS COSTUME A CROSS BETWEEN A HELLS' ANGEL AND A NORDIC SUPER-HERO.
- L/A (LOCKED OFF) LANDING BASE MIX TO  
L/A (LOCKED OFF) NORD ON LANDING BASE
58. / ON THE HANDLEBARS OF HIS BIKE ARE TWO HUGE ANIMAL HORNS. THE REST IS DECORATED WITH FUTURISTIC HELLS' ANGEL TYPE INSIGNIAS.
- ~~MCU NORD~~ *MCU NORD*
59. WS / NORD RIDES OFF LANDING PAD. HE LOOKS ROUND AT THE OPEN COUNTRYSIDE JUST BEYOND THE DISC.
- ~~NORD & MOTORBIKE~~  
~~HOLD ON TO TIGHT SHOT~~  
~~POCKET~~ *driving off 2/I to BIKE compartments*  
PAN UP TO  
MCU NORD *takes bike of sandwich.*
- WITH A LOOK OF SATISFACTION HE GETS OFF HIS BIKE AND PULLS OUT A HUGE AND DISGUSTING SANDWICH FROM INSIDE HIS JACKET.
- HE TAKES A HUGE BITE FROM IT)

10: 02: 17

19



"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 16/5/88  
Session a.m.

EPISODE/SCENE NO. 1/5  
LANDING BASE

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
55	1	LOCKED OFF H/A LANDING BASE GASES APPEARING	15"	09:02:22
	2	LOCKED OFF H/A LANDING BASE & NORD (CAMERA 2 - HR41619)	25"	09:03:51
57.	1	L/A LANDING BASE LOCKED OFF NORD IN POSITION. HE LOOKS ROUND & DRIVES OFF comes to cu bike.  N/G NORD COULDN'T GET SANDWICH OUT. (CAMERA 2 - HR41619)	24"	09:07:17
59	1	WS NORD DRIVES OFF LANDING BASE. PAN UP TO CU BIKE/SANDWICH. PAN UP TO MCU NORD EATING SANDWICH.  N/G spanner	20"	09:11:56
	2	N/G F/G SMOKE	30"	09:14:28
	3	GOOD (CAMERA 2 - HR41619)	25"	09:24:30
58	1	MCU NORD. RIDES OFF ROF  LOCKED OFF - CAMERA 2 HR41619		
		H/A LANDING BASE PAN LEFT & DOWN.  CU JETS (EMPTY FRAME - FOR DAVE CHAPMAN) (CAMERA 1 - HR35065)	20" 50"	09:37:15 09:37:56

"Greatest Show"

SPOOL NOS: HR35065/HR41619

EPISODE/SCENE NO. 1/5

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
	1	H/A LANDING BASE CRANE DOWN TO GAS JETS  (CAMERA 1 - HR35065)	22"	09:41:42
		CU GAS JET  & again  "  "  (CAMERA 2 - HR41619)	22"	09:41:42 09:43:00 09:43:50 09:44:11

4

57

10.5.88

- 1/10 -

(T1) 08:04:11

(T1) 08:04:46

P/u for  
ball drop.4. INT. TARDIS.

134.

~~LADDER & DOCTOR'S  
LEGS~~THE DOCTOR UP  
A LADDER REPAIRING  
(CEILING) & LOOKING FOR  
BEAN BAG

(T1) 08:02:44

135.

~~LOOKED OFF~~

SATELLITE MATERIALISES

EMPTY FRAME

08:03:50

BEHIND THEM IN  
AN UNEXPECTED  
CORNER OF THE  
TARDIS THE SATELLITE  
SILENTLY  
MATERIALISES AND  
LIES THERE EYES  
GLOWING, STEAMING  
SLIGHTLY.THE DOCTOR CONTINUES  
CONJURING. ACE KEEPS  
LOOKING FOR HER RUCKSACK.THEN THE SATELLITE  
GIVES OUT A  
FAINT BLEEPING  
SOUND.AT FIRST THE  
DOCTOR ASSUMES  
IT'S COMING FROM  
THE CONTROL PANEL  
AND PUTS HIS  
EAR TO IT

136.

LADDER &amp; LEGS

THE DOCTOR: What's that peculiar  
noise? BALL DROPS DOWN AGAIN.

137.

MS ACE coming out  
of cupboardACE: What peculiar noise? (Ball  
reappears) I don't hear any peculiar  
noise.

138

MS SATELLITE

(ACE TURNS AND  
SEES THE SATELLITE.IT'S EYES IMMEDIATELY  
GO BLANK.

Doc.

57

(T1)

\*\*

(T2)

(T3)

08:06:51

USE  
SATELLITE  
CROSS 1/11 -  
FROM (T2)

08:05:36

DOC UP LADDER  
+ LEGS sitting to  
C2S Doc/ACE

(58)

139.

*Ladder + Doc getting down*

IT LIES THERE  
(BLEEPING AWAY)

BOTH CROSS TO  
SATELLITE

~~W/A SATELLITE~~  
~~DOC/ACE~~

THE DOCTOR: How extraordinary! It's  
materialised inside the Tardis.

*CU SATELLITE*

140.

*LOOSE 2S DOC/ACE*

~~ACE: Is that unusual?~~

THE DOCTOR: Almost without precedent.

(HE PRODUCES A  
GEIGER COUNTER  
FROM HIS VOLUMINOUS  
POCKET AND  
RESTRAINS ACE  
WHILE HE DOES  
A CHECK)

HOLD TO  
TIGHT 2S

(WITH SOME RELIEF) The radiation count  
is normal.

ACE: Ace!

(SHE MOVES TOWARDS  
THE SATELLITE)

THE DOCTOR: Wait a moment. There are  
a couple more routine checks we must  
make.

(HE PRODUCES A  
COUPLE MORE  
ODD-LOOKING  
MEASURING INSTRUMENTS  
FROM HIS POCKET.

ACE IS IMMEDIATELY  
TAKEN WITH ONE  
OF THEM AND  
PICKS IT UP)

ACE: What's this one measure?

THE DOCTOR: Good question.

(58)

T3

T2

59

- 1/12 -

ACE: And this one?

141. ~~MS SATELLITE~~  
08:02:44

THE DOCTOR: This one measures the other one. But this one detects explosives.

ACE: Explosives?

THE DOCTOR: It might be some kind of bomb

142. ~~W/A~~

ACE: If it is, can I keep it?

WS Doc Ace + satellite  
08:09:40  
CU PLUG  
it crosses to console  
08:16:50

THE DOCTOR: No. Mind you it looks pretty harmless to me. Just what you'd expect in this part of the Galaxy.

STET

(WHILE THEY'VE BEEN BUSY WITH THE INSTRUMENTS, THE SATELLITE LEFT ON THE FLOOR HAS SPROUTED LEGS AND CREPT SPIDER-LIKE TOWARDS THE CONSOLE.

NOW JUST AS THE DOCTOR AND ACE TURNS, HOLDING A MEASURING INSTRUMENT APIECE, THE SATELLITE SHOOTS OUT A SNAKE-LIKE WIRE AND PLUGS ITSELF INTO THE CONSOLE.

L/A  
CU SATELLITE  
plugging in

THEY STARE)

C2S

08:08:39

ACE: Was that just as you'd expect too, Professor?

08:09:22 (see coats)

THE DOCTOR: Not entirely. NO

144. ~~CU SCREEN~~  
08:09:25  
(clear)

DOC EXITS  
ACE INTO  
LOF by  
ladder

cu L/A cu satellite  
plugging in

59



(T1) 08:08:07

(60)

- 1/13 -

25 ACE/DOC

They sit into.

(THE SCREEN SUDDENLY  
ERUPTS INTO  
LIFE.

145.

DOC & ACE SITTING  
ON LADDER

A PICTURE OF  
A CIRCUS TENT  
APPEARS ACCOMPANIED  
BY A SOUPY  
SOUNDTRACK AND  
A VOICE (THAT  
OF THE CHIEF  
CLOWN))

on TARDIS SCREEN

C25 ACE/DOC  
on SCREEN

C25 ACE/DOC

A/B.

08:08:39

08:09:22

08:09:25

146.

CU SCREEN

Z/I TO SCREEN  
FOR MIX THROUGH  
TO LOCATION

VOICE: Yes, it's Festival Time at  
the Psychic Circus - the Greatest Show  
in the Galaxy. So why not come along  
and have the time of your life with  
the non-stop action of the circus ring.

ACE: (IN DISMAY) Oh no, I don't  
believe it. Junk mail. We used to get  
mounds of the stuff through the  
letterbox. And now you're being  
bombarded with it inside the Tardis.

THE DOCTOR: Junk mail gets everywhere.

(THEY WATCH THE  
SCREEN.

THE TENT IS  
NOW SHOWN

M25 ACE/DOC

Ace walks to  
console + unplugs  
Tighten to  
C25 Doc/Ace.

VOICE: There's big prizes too for  
the best new circus acts. No wonder  
travellers from all over the Galaxy  
make their way to the planet Segonax  
for the Festival. Remember, whether you  
want to watch or whether you want to  
compete, there's a great time for you  
on the Planet Segonax.

EPISODE 1 SCENE 4

SHOTS FOR TARDIS SCREEN

- ✓ (1) CU CHIEF CLOWN
- ✓ (2) JUGGLING SHOTS
- ✓ (3) WS RING - CLOWN ACTIVITIES

16:15:37 (2)+(3)

(1) 17:11:39.

(T2) 17:11:58

5

08:15:08

- 1/15 -

HR044320

T6

08:13:21

(61)

6. INT. TARDIS

147. 2S DOC/ACE & ladder / VOICE: The Planet has an earthlike telluric atmosphere and, what is more, easy access via our special polyportable landing base.

HOLD ACE MOVE TO CONSOLE

(WE SEE A GLAMORIZED IMAGE OF THE LANDING BASE ON THE VIEWING SCREEN.)

~~148.~~ OS HAND PULLING OUT PLUG

ACE PULLS THE SATELLITE'S WIRE OUT OF THE CONSOLE)

149. DEEP 2S DOC/ACE

Tighten.

THE DOCTOR: I thought you'd have been interested in ~~going to~~ the circus, Ace.

ACE: Nah. Kids' stuff. I went once. They didn't even have any tigers. It was naff and it was boring. Apart from the clowns, of course.

THE DOCTOR: You found them funny?

ACE: No, creepy.

THE DOCTOR: Well, I think you're being unfair. Many of the acts require a great deal of skill and courage. You should appreciate that. As a matter of fact, I quite fancy the Festival talent contest myself.

(PLAYS SPOONS)

ACE: Leave it out.

(DOC STOPS PLAYING SPOONS)

(SUDDENLY THE SATELLITE ON THE FLOOR RE-PLUGS ITSELF IN AND STARTS TO SPEAK AGAIN BEFORE SHE CAN)

VOICE: Scared?

M2S Ace/Doc.

ACE: What?

cu satellite

- 15 -

(61)

\* CU: SATELLITE  
speaking  
plugging  
unplugging  
twirling etc.

08:17:27.

cu PLUG

- 1/16 -

VOICE: Scared to come to the Psychic Circus?

M2S

Ace / Doc

ACE: No. 'Course not.

VOICE: Scared to take part?

ACE: No.

on satellite

VOICE: Well, if you are, then go ahead, ignore me. I quite understand.

M2S

Doc / Ace

ACE: I don't believe it. (unplugs machine) Junk mail that talks back.

THE DOCTOR: (A TRIFLE SMUGLY) Shall we throw it away and forget about it? I'm sure the Psychic Circus isn't scary at all. They all came from Earth originally anyway. It's just a teaser to get us to go.

(ACE DELIBERATES  
FOR A MOMENT THEN  
STARES DOWN AT  
THE SATELLITE)

on satellite

ACE: (SIGHING) OK, you win, junkbox. I'm not scared of anything.

M2S Ace / Doc

10:04:11

6

- 1/17 -

/BLUE LAGOON LOC/

7. EXT. COUNTRYSIDE. DAY.

111.

~~MS~~ 2S. ~~FLOWER/BELL/FC.~~  
(LET THEM GO L)  
from behind rock

(A FIELD IN THE  
COUNTRY. A GLOOMY,  
SUBDUED FEEL TO  
THE LANDSCAPE AS  
IN (8)).

112.

H/A L/S FLOWER/BELL  
They run R-L

FROM BEHIND A  
BUSH AT ONE EDGE  
TWO FIGURES APPEAR.  
THEY CROSS OPEN LAND.  
THEY ARE DRESSED  
IN TATTERED HIPPI-  
STYLE GEAR. THE  
MALE, BELLBOY, IS  
MID-TWENTIES, HIS  
COMPANION, FLOWERCHILD,  
SLIGHTLY YOUNGER.

THEY ARE CLEARLY  
FRIGHTENED OF  
SOMETHING. THEY  
LOOK AROUND NERVOUSLY  
THEN START TO RUN  
ACROSS THE FIELD.

BELLBOY STUMBLES.  
FLOWERCHILD COMES  
BACK TO HELP HIM.  
HE STAYS SLUMPED  
ON THE GROUND FULL  
OF DESPAIR)

113.

falls into

MS BELL  
HOLD TO TIGHT 2S  
BELL/FLOWERCHILD

A FLOWERCHILD: (KNEELING BY HIM) Come  
on. We can't give up now.

B BELLBOY: (WEARILY) They'll catch us.  
I know it. ~~and~~ drag us back to the  
Circus. They'll

C FLOWERCHILD: Bellboy, please. You  
promised. You know, it's down to us  
now. We're the only ones left to  
fight. Come on.

10:04:48

- 17 -

38



7

- 1/22 -

/ 2ND UNIT KITE SHOTS SEE SHOT LIST/

9. EXT. COUNTRYSIDE. DAY.

86. / TOP OF THE ROAD/

L/A ROAD & TERRAIN  
HEARSE IN FROM R.  
PAN L WITH HEARSE  
AND ELEVATE

(A BLACK HEARSE-  
LIKE THIRTIES  
LIMOUSINE EMERGES  
FROM SOME WOODLAND.

THE CAR STOPS.  
OUT OF IT STEP  
A FIGURE DRESSED  
IN AN UNDERTAKER'S  
BLACK SUIT AND HAT.

WINDOW OPENS

~~TIGHTEN TO MS~~ CHIEF CLOWN  
~~HE GETS~~  
~~OUT~~

HE WEARS A MEDALLION  
ROUND HIS NECK  
BASED ON THE EYE-  
LIKE SYMBOL THAT  
DECORATES THE KITES.  
BUT HIS FACE IS  
THAT OF A WHITE-  
FACED CLOWN, CRUEL  
AND IMPASSIVE. (HE  
IS IN FACT THE  
CHIEF CLOWN THOUGH  
WE DON'T KNOW  
THIS YET).

THE EFFECT AMID  
THE GREEN IS VERY  
SINISTER.

~~HE POINTS UP AT~~  
~~THE SKY.~~ / SOME OF  
THE KITES FLUTTER  
THERE. INSIDE THE  
CAR A SIMILARLY  
DRESSED CLOWN IN  
THE DRIVER'S SEAT  
PRESSES SOMETHING  
ON A FRONT CONTROL  
PANEL.

FROM THE PANEL  
EMERGES A SHRILL  
BLEEPING SOUND.

89.

~~MS A/B~~  
~~LET HIM GO L~~

~~L/A CLOWN IN CAR~~  
~~TIGHTEN TO CONTROL~~  
~~PANEL~~

all control,  
panel-hand  
in.

90.

C/AWAY KITES (2ND UNIT)

THE KITES MOVE  
OFF ACROSS THE SKY.

91. *chief clown*

~~M/S R/B~~

~~LET HIM GO~~

THE BLEEPING  
CHANGES IN  
FREQUENCY AS THEY  
MOVE.

92. *cut to int learse*

~~OLD CLOWN~~

~~SEE CONTROL PANEL~~

~~HOLD TO~~

~~OTS 25 TRIP CLOWN/CLOWN~~

*chief clown sits in  
window up - they  
exit L.*

SATISFIED, THE CHIEF  
CLOWN GIVES A CRUEL  
SMILE AND SIGNALS  
TO THE DRIVER TO  
SWITCH OFF THE  
CONTROL PANEL.

THE BLEEPING STOPS.

THE CLOWN GETS  
BACK IN THE CAR  
AND DRIVE OFF IN  
THE DIRECTION THE  
KITES HAVE GONE)

93.

~~L/A THARGE - LET LE GO L~~

10:05:33

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE  
Session:

EPISODE/SCENE NO. 1/9  
 COUNTRYSIDE

SPOOL NO: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
86 88 91	1	WS TERRAIN. HEARSE ENTERS ROF. PAN R-L TO CS HEARSE WINDOW DOWN. CHIEF CLOWN LOOKS OUT. HE GETS OUT TO MS  N/G action - chief clown doesn't look in front of car.		12:17:33
	2	N/G - gets back in car doesn't close window.		12:22:38
	3	A/B - chief clown looks forward then l. gets back into hearse.		12:25:43
89	1	CS CONTROL PANEL. CLOWNS HAND IN		12:40:31
92	2	CS A/B. CHIEF CLOWN GETS BACK IN. PAN UP TO CS WINDOW AS IT WINDS UP.		12:40:48
93?	3	A/B WINDOW WINDS UP & HEARSE EXITS LOF		12:43:41
87 90		<u>HR41626</u> KITES - VARIOUS  WILDTRACK DOOR SLAM		15:39:20 onwards 12:50:15

114. /ROAD LOCATION (18.05)/

~~L/S ROAD~~  
PAN L WITH BELL/FLOWER

D BELLBOY: Flowerchild look!

C2S KITES.

115. / SANDPILE LOC/

L/A 2S BELL/FLOWER

~~PAN UP TO KITES~~

~~IN SKY~~

(HE POINTS UP  
INTO THE SKY. A  
COUPLE OF BRIGHTLY  
COLOURED KITES  
FLY THERE. THEY  
CARRY A DISTINCTIVE  
EYE-LIKE SYMBOL.

BOTH STARE AT  
THEM IN HORROR.

BELLBOY MAKES AN  
EFFORT AND GETS  
TO HIS FEET AND  
LOOKS UP WISTFULLY  
AT THE SKY)

~~116.~~

~~2S A/B~~  
~~LET THEM FALL INTO F/G~~

E Your kites, your beautiful kites.

F FLOWERCHILD: We mustn't think of  
that now. Come on.

LET THEM GO

(AND THE TWO OF  
THEM START FURTIVELY  
AGAIN ACROSS THE  
FIELD.

?

\*

ABOVE THEM THE  
KITES FLUTTER)

10: 05: 54

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE  
Session:

EPISODE/SCENE NO. 1/7  
 COUNTRYSIDE

SPOOL NO: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
111	1	CS ROCKS - LAKE IN B/G. BELLBOY & FLOWERCHILD EMERGE. THEY RUN R & EXIT. NO DIALOGUE  N/G exit wrong side.		14:30:43
	2	A/B - good - exit LOF		14:32:36
	1	CLEAR BLUE SKY		14:23:02
	2			14:58:16
113	1	CS TERRAIN. BELLBOY ENTERS ROF & COLLAPSES FLOWERCHILD ENTERS ROF TO C2S Dialogue A-C EXIT LOF  N/G - wrong dialogue		14:45:01
	2	A/B - good		14:45:43
	3	A/B - good	21"	14:47:01
112	1	WS - TERRAIN. BELLBOY & FLOWERCHILD EMERGE FROM BEHIND ROCK. THEY RUN R-L. PAN WITH THEM. BELLBOY TRIPS. THEY STOP & TALK THEN MOVE ON.	18"	15:08:40
	2	A/B		15:10:44



"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE  
Session:

EPISODE/SCENE NO.. 1/7

SPOOL NO: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
114	1	CS TERRAIN. BELLBOY ENTERS ROF. TRACK R-L ACROSS TERRAIN & PICK UP BELLBOY ON OTHER SIDE. FLOWERCHILD CATCHES UP. THEY EXIT LOF  N/G - camera.		11:44:16
	2	N/G - camera & action		11:47:55
	3	GOOD - BEGINS ML2S BELL/FLOWER. TRACKS PAST TERRAIN & PICKS THEM UP AS M2S EXIT RUNNING LOF -		11:53:37
115 116	1	BELLBOY/FLOWERCHILD ARRIVE TOP OF SANDPILE. DOWN HILL TO M2S EXIT ROF. Dialogue - E-F		17:56:45
	2	LONGER VERSION OF ABOVE. N/G - Flowerchild falls over.		18:03:10
	3	LS - FLOWERCHILD'S LINE FLUFFY. BELLBOY GOES OOF L.		18:08:48
	4	LS - BELLBOY EVEN WORSE OOF		18:14:41
		CS KITES 2 KITES A/B - exit top of frame		18:16:05 18:16:19 18:16:34

9

8A.EXT. ROADSIDE. DAY.

16. DEEP RAVINE

H/A LANDSCAPE (LOCKED OFF)  
MIX TO

H/A TARDIS (LOCKED OFF)

Doc & Ace exit.

~~CRANE DOWN~~

~~TO~~

(THE SAME STYLE  
OF GLOOMY LANDSCAPE.

THE TARDIS MATERIALISES  
ON THE SIDE OF A  
WINDING COUNTRY LANE.

A MOMENT LATER  
ACE AND THE DOCTOR  
STEP OUT OF IT.

THEY LOOK AROUND  
AT THE DESERTED  
COUNTRYSIDE)

~~H/A 2S DOG/ACE~~

L/A 2S Doc/Ace

A THE DOCTOR: So this is Segonax. Not quite  
the green and pleasant land we were led to  
expect. I've heard good reports of the  
friendliness of its natives.

~~C/AWAY BLUE LAGOON  
PAN/L~~

B ACE: I don't see this landing base,  
Professor.

~~2S A/B~~

C THE DOCTOR: Oh, I expect that's for  
those not fortunate enough to possess  
a Tardis.

~~EXT LSE~~

(ACE GIVES HIM A  
SCEPTICAL LOOK)

D ACE: So now where?

19.

P/U Doc/Ace IN ROT.

L/S ROADSIDE STALL

(THE DOCTOR POINTS  
AHEAD OF HIM UP  
THE LANE)

20.

~~H/A DOG/ACE  
L/A THEM GO~~

E THE DOCTOR: I'll ask for directions  
over there. (cont ...)

10:06:30

9

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 14/5/88  
Session: p.m.

EPISODE/SCENE NO. 1/8A  
ROADSIDE

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
16 18 20	1	<div> <div> CAMERA 1 HR35073 </div> <div> CAMERA 2 HR35074 </div> </div> <p>CU TARDIS ON ROF  DOC/ACE EXIT.  DIALOGUE A-E  PAN L WITH THEM  THEY EXIT LOF</p> <p>N/G action &amp; no light flash</p>	35"	15:14:12
	2	N/G fluff. Out dialogue C	25"	15:17:47
	3	N/G Doc fell out dialogue E	40"	15:18:39
	4	N/G Doc's intentional fall	43"	15:20:50
	5	GOOD	35"	15:22:27
19	1	CAMERA 1 HR35073 TIGHT SHOT POV STALLSLADY FROM TARDIS	10"	15:36:14
	2nd version	WIDER SHOT. DOC/ACE INTO FRAME	10"	15:38:44
16	1	<div> CAMERA 2 HR35074 </div> <p>LOCKED OFF SHOT LANDSCAPE - NO TARDIS.</p>	15"	15:56:47
17		CUTAWAY - DOC'S POV SEGONAX HR41621		14:56:56 14:58:16

10

/ LOOKING FROM TOP OF THE HILL ON SKINNERS ROAD /

12. EXT. COUNTRY ROAD. DAY.

63.

L/S NORD & MOTORBIKE

/

(NORD HAS NOW  
LEFT THE LAUNCHING  
PAD AND IS DRIVING  
ALONG THE ROAD /  
EATING HIS DISGUSTING  
SANDWICH WITH ONE  
HAND.

~~64.~~

NS NORD

FROM TRACKING VEHICLE  
OR MOUNT ON  
MOTORCYCLE

WHEN HE'S HAD  
ENOUGH. HE CHUCKS  
THE REST AWAY.

AS HE DOES SO  
HIS BIKE STARTS  
TO MAKE UNHEALTHY  
NOISES)

10:06:38

21

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE

16/5/88

Session

p.m.

EPISODE/SCENE NO.

1/12

COUNTRY ROAD

SPOOL NOS:

~~1141628~~  
1141619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
63	1	LS NORD ON BIKE. DRIVES TOWARDS CAMERA TO MS NORD EATING SANDWICH.  TAKES BITE THEN THROWS SANDWICH AWAY.  No dialogue  OK - but needs to throw earlier.	20"	14:13:47
	2	A/B - GOOD	18"	14:17:43



11

8B. EXT. ROAD SIDE STALL

21. \_\_\_\_\_ /  
MLS STALLSLADY  
sitting.
- ( A LARGE TRUCULENT-  
LOOKING LADY SITS  
BY THE ROADSIDE  
WITH HER STALL  
BESIDE HER. IT  
OFFERS FOR SALE  
DISGUSTING FRUIT  
OF VARIOUS FORMS  
AS WELL AS DRINKS  
AND SNACKS.
22. \_\_\_\_\_ /  
LOOSE 2S DOC/ACE
- SHE WATCHES IMPASSIVELY  
AS THE DOCTOR AND  
ACE APPROACH)
23. Deep 3S skulls/Doc /  
~~MS STALLSLADY~~ Ace
- (NO RESPONSE)
24. \_\_\_\_\_ /  
2S DOC/ACE
- I'm  
My name is The Doctor and this is  
my friend, Ace.
25. Ms Stallslady /  
~~DEEP 3S~~  
~~STALL/DOC/ACE~~
- (PAUSE.
- THE LADY TAKES  
THEM IN)
- LET HER GO
- 3S Ace/flg/skulls (b/g)  
Doc (flg)
- B STALLSLADY: What sort of costume do  
you call that?
- C THE DOCTOR: I don't understand.
- 25A MS DOC in Doc's D STALLSLADY: And her's is no better.  
hand in disgusting frank  
pan up to Mr Doc. We don't want your type round here.
- 25B DEEP 3S MS E THE DOCTOR: And what type might that  
STALLSLADY be?  
STANDS AND CROSSES  
STALLSLADY: Weirdos. You can tell  
them at a glance you know.
26. \_\_\_\_\_ /  
2S Doc/Ace  
Ace/Doc.

10

~~28.~~ G ACE: (SOTTO VOCE) Friendly natives,  
eh, Professor?

~~28.~~ O/S 2S FAV DOC

H THE DOCTOR: Let us not be hasty.

~~28.~~ AL CHOPPER + FRUIT

~~28A~~ 2S FAV DOC

(HE TURNS A  
WINNING SMILE ON  
THE STALLSLADY.

~~28A~~ MS STALLSLADY

SHE SCOWLS BACK)

~~28B~~ BS FAV ACE/DOC

I First impressions can be misleading.

~~LET HER GO~~

J ACE: Yeah.

STALLSLADY BACK  
(THEY BOTH REGISTER  
THE DISGUSTING  
LOOKING FRUIT AND  
VEG)

~~HOLD ACE/DOC~~

K Like with clowns?

L THE DOCTOR: Precisely.

10:07:07.

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 14/5/88  
Session: p.m.

EPISODE/SCENE NO. 1/8B  
ROADSIDE STALL

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
21- 24	1	CAMERA 1 HR35073  MS STALLSLADY DOC/ACE ENTER ROF Dialogue A-E CAMERA 2 HR35074  2S DOC/ACE Dialogue A-E	21"	16:52:51
23	1	CAMERA 1 HR35073  MCU STALLSLADY Dialogue A-D CAMERA 2 HR35074  CU PEELING	18"	16:54:41
	1	CAMERA 1 HR35073  ACE/DOC F/G STALLSLADY B/G she stands on "hers is no better" PUSHES THROUGH THEM. ENDS M2S ACE/DOC Dialogue B-end N/G fluff out at E/F CAMERA 2 HR35074  CU FRUIT ON STALL DOC HAND ON IT. ENDS 2S ACE/DOC Dialogue B-end	20"	17:20:17
	2	A/B N/G cam 1 still moving	30"	17:21:34
	3	A/B N/G didn't hit fruit	15"	17:23:07
	4	A/B N/G vision not happy	30"	17:24:54
	5	GOOD	30"	17:26:38

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 14/5/88  
Session: p.m.

EPISODE/SCENE NO.: 1/8B  
ROADSIDE STALL

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
	1	CAMERA 1 HR35073  CU CHOPPER  N/G ACTION FOR CU	CAMERA 2 HR35074  MCU STALLSLADY Dialogue from B but use for dialogue F	30" 17:33:18
	2	A/B N/G vision soft	25"	17:35:28
	3	A/B OK BUT CHOP N/G (use T1)?		
	4	N/G NOT UP TO SPEED	25"	17:41:13
	5	A/B GOOD	25"	17:42:40
	1	CAMERA 1 HR35073  W3S from behind stallslady  Dialogue B-end	CAMERA 2 HR35074  W3S from behind Doc M2S DOC/ACE becomes 3S DOC/ACE STALLSLADY  Dialogue B-end	30" 17:48:15
		WILDTRACK CHOPPER		17:48:54

12

/BLUE LAGOON LOC/

10. EXT. COUNTRY ROAD.

102.

H/A L/S BELL/FLOWER

(BELLBOY AND  
FLOWERCHILD STAND  
BY THE SIDE OF  
THE ROAD. BOTH  
LOOK GRAVE)

103.

~~FIGURE~~ 2S BELL/FLOWER

A FLOWERCHILD: There's no choice.

B BELLBOY: (NODDING) The kites will  
~~keep on tracking~~ us. *for ever*

C FLOWERCHILD: One of us must get there.

~~D~~ BELLBOY: *And the other one?*

*O/S 2S FAV  
F.C.*

~~FLOWERCHILD~~ ~~SHRUGS~~  
UNABLE TO SPEAK.  
SHE KISSES BELLBOY.  
IMPULSIVELY SHE  
REMOVES A DISTINCTIVE  
EARRING OF A SHARP-  
EDGED ANGULAR DESIGN.

A MATCHING EARRING  
REMAINS ON HER  
OTHER EAR)

E FLOWERCHILD: I want you to have this.

*O/S 2S FAV  
BB*

F BELLBOY: (MOVED, TAKING IT) I'll *find a*  
wait here a while. ~~time takes me longer~~  
route. *round.* That should draw them after me.

*O/S 2S FAV  
FC. she  
exits R*

G FLOWERCHILD: No silly risks now.

H BELLBOY: (URGENTLY) Go on. / (cont ...)

*MS BB  
he exits L*

~~she exits.~~

34

10:07:56



"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE  
Session:

EPISODE/SCENE NO..

1/10  
COUNTRY

SPOOL NO: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
102	1	H/A WS BLUE LAGOON. FLOWERCHILD SITTING. BELLBOY BY LAKE. BELLBOY JOINS FLOWERCHILD. Dialogue. A-H THEY KISS. SHE EXITS ROF. BELLBOY EXITS LOF	1'00	15:43:34
	2	CLOSER VERSION OF ABOVE.		15:47:04
103	1	MS FLOWERCHILD. BELLBOY ENTERS LOF TO M2S BELL/FLOWER Dialogue out at E  N/G too far apart & fluff		15:59:55
	2	A/B N/G noise - fluff line F		16:01:25
	3	GOOD	1'00	16:03:54
103A	1	C2S FAV FLOWERCHILD. Dialogue A-H FLOWERCHILD EXITS ROF. ENDS ON MS BELLBOY		16:08:07
103B	1	C2S FAV BELLBOY		16:14:58
	2	A/B - reframed		16:16:58
104 106	1	BELLBOY ENTERS ROF TO MLS BELLBOY. Dialogue I EXITS LOF	15"	11:18:38
105		EMPTY SKY		14:23:02 14:58:16

(13)

(7)

3.5.88

- 1/29 - (T2)

(T1) N/G car too\*  
slow

20:06:59

T 20:05:54

13a. INT. HEARSE.

14A.

2 KITES

15.

TIGHT SHOT DOOR

HOLD DOOR  
OPENING.PAN UP TO L/A  
MS CH.CLOWN  
(sky backing)(THE CHIEF CLOWN SITS  
IN THE HEARSE STUDYING  
THE CONTROL PANEL.  
ANOTHER CLOWN SITS  
BESIDE HIM.  
WE HEAR THE STEADY  
BEEPING OF THE KITES)

CHIEF CLOWN: We can't have lost them.

2 KITES

20:07:59 L/A

MS CC

A/B he

F/S (T2) gets

CH.CLOWN gets in door  
closes door + window  
up.

Car exits

LOF.

(HE STARES OUT THROUGH  
THE SMOKED WINDSCREEN.  
WE SEE THE KITES BOB  
AND SWOOP IN THE SKY.  
THEY SUDDENLY MOVE OFF  
IN A NEW DIRECTION,  
THEIR BEEPING GROWING  
FAINTER.THE CHIEF CLOWN GIVES  
A CRUEL SMILE)~~LET HIM GO~~

CHIEF CLOWN: I thought not.

~~HOLD ON ROOF  
OF HEARSE~~~~LET HEARSE GO~~

17"

out to ink hearse  
CC sitting + door shuts  
window up

CC exits L.

RECORDING PAUSE

(T1) 20:07:32

N/G car moved  
too early.

10:08:10

(7)

(14)

- 1/25 -

LET FLOWERCHILD GO R

(FLOWERCHILD RELUCTANTLY  
TURNS AWAY AND STARTS  
TO WALK UP THE LANE.

104. H/A /ROAD LOCATION/

THEN TO RUN.

~~████~~ EARTH MOUNDS  
TRACK L  
WITH BELLBOY *across*  
*road*

BELLBOY WATCHES  
HER GO.

THE SKY IS EMPTY  
OF KITES)

~~105.~~

~~C/AWAY EMPTY SKY~~

I BELLBOY: (cont) (SOFTLY) Come on  
kites. Find me.

~~106.~~

~~H/A BELLBOY~~

10:08:20

- 25 -

(35)

## 11. EXT. ROADSIDE STALL. DAY.

48. ~~FAV 2S DR/ACE FAV ACE~~ / (THE DOCTOR AND  
ACE ARE EATING  
SOME OF THE  
DISGUSTING FRUIT.

THE STALLSLADY  
SITS AS BEFORE)

A ACE: Yuk! Do we really have to eat  
this muck?

2S FAV DOC.

48A ~~MS STALLSLADY~~ B THE DOCTOR: (QUIETLY) Elementary  
diplomacy, my dear Ace. She apparently  
thinks we are a pair of undesirable  
intergalactic hippies. / We have to ~~convince~~ <sup>convince</sup> her that we are nice, clean-  
living people who eat lots of fresh  
fruit and pay our way.

49. MS STALLSLADY  
~~DEEP 3S DR/ACE/STALLS~~  
~~STALLS B/O~~

49A 2S DOC/ACE FAV DOC

50. O/S 2S FAV ACE

C ACE: Paying good money for this muck  
is daylight robbery. Do I have to  
finish it?

51. ~~O/S 2S FAV DOC~~  
Deep 3S Doc/Ace  
Stalls

Besides  
D THE DOCTOR: (SLIGHT HINT OF SADISM)  
Every last bite. After all, we want  
the charming lady to tell us how to  
find this Circus, don't we?

52. ~~DEEP 3S DR/ACE/STALL~~  
~~(STALLS F/O)~~  
MS STALLS

(THE DOCTOR TURNS  
TO THE STALLSLADY  
AND SMILES WINNINGLY)

E Delicious, madam, quite delicious.

53. ~~MS STALLSLADY~~ / (THE STALLSLADY  
LOOKS AT HIM WITH  
SOME SUSPICION)

54. ~~O/S 2S FAV ACE~~ F ACE: ~~But she gets something decent~~  
~~for tea when she gets home.~~  
But the horse doesn't have to  
eat this garbage

10:08:53

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 15/5/88  
Session a.m.

EPISODE/SCENE NO. 1/11  
ROADSIDE STALL

SPOOL NOS: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
	1	<u>CAMERA 1 - HR35073</u>  O/S 2S FAV ACE Dial A-F	40"	08:43:29
	1	<u>CAMERA 2 - HR35074</u>  O/S 2S FAV DOC Dial A-F	40"	08:43:29
	1	<u>CAMERA 1 - HR35073</u>  MS STALLSLADY through stall Dial A - E Use for dialogue B & E Guidetrack.  N/G for 2nd eyeline.	30"	08:50:54
	2	A/B still no good for 2nd look but OK first.	30"	08:53:48
	3	A/B - more MS for 2nd look - USE FOR SECOND LOOK ONLY	12"	08:56:37
	1	<u>CAMERA 2 - HR35074</u>  M2S DOC/ACE Dialogue A-F	35"	09:00:39
	1	<u>CAMERA 2 - HR35074</u>  LOOSE 3S DOC/ACE b/g STALLSLADY ROF f/g leans out. Dialogue covered A-F Use for "Delicious Madam quite delicious"	35"	09:07:24



14. EXT. THE HIPPY SITE. DAY.

159. \_\_\_\_\_ / (AN EXHAUSTED  
L/A L/S FLOWERCHILD FLOWERCHILD ARRIVES  
AT THE EDGE OF A  
SMALL HILL. /

160. \_\_\_\_\_ /  
H/A HIPPY SITE SHE LOOKS DOWN  
INTO THE HOLLOW  
BELOW. WE DO  
NOT SEE WHAT IS  
THERE BUT HER  
FACE LIGHTS UP  
WITH RELIEF.

161. \_\_\_\_\_ /  
MLS FLOWERCHILD  
LET HER GO R  
PAN UP TO EMPTY SKY  
THERE ARE NO KITES  
IN THE SKY)

16

- 1/36 -

HIGH SHOT LOOKING TOWARDS PYLONS  
FROM BANK NEXT TO MUD FLATS

16. EXT. COUNTRYSIDE. DAY.

~~94.~~

H/A L/S BELLBOY  
SLOW Z/I TO  
MLS BELLBOY

(BELLBOY IS WALKING  
OSTENTATIOUSLY  
THROUGH OPEN COUNTRY.

HE LOOKS UP. THE  
KITES ARE FOLLOWING)

95.

2 KITES 2ND UNIT

BELLBOY: (CALLING UP TO THEM) ~~Come~~  
~~over here.~~ It's me, Bellboy!  
That's who you're looking for isn't  
it? What are you waiting  
for. Come on.

MLS BELLBOY

walk. buds cam

10:09:11

- 36 -

31

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE  
Session:

EPISODE/SCENE NO.. 1/16

SPOOL NO: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
94	1	MS BELLBOY TO MLS BELLBOY	21"	11:30:15
5		KITES VARIOUS HR41626		15:39:20 onwards

(17)

- 1/37 -

17. EXT. HIPPI SITE. DAY.

162. \_\_\_\_\_ /  
CS FLOWERCHILD'S HAND

~~TRACK & ELEVATE TO~~  
~~MS FLOWERCHILD~~

(FLOWER CHILD IS  
DOWN IN THE HOLLOW  
NOW. IN IT LIES  
A BRIGHT YELLOW  
DOUBLE-DECKER BUS,  
DECORATED WITH  
FUTURISTIC  
PSYCHEDALIA, NOW  
BROKEN DOWN AND  
RUSTY WITH ITS  
BACK WHEELS MISSING.

~~163.~~

~~IS FLOWERCHILD~~  
~~FROM OTHER SIDE OF~~  
~~GOLDEN POND~~

FLOWER CHILD APPROACHES  
IT AND REGARDS IT  
WITH AFFECTION. ON  
ITS SIDE ARE PAINTED  
THE WORDS: "THE ROAD  
IS OPEN AND THE  
RIDES ARE FREE".

*MS FLOWERCHILD  
walks towards door of  
bus  
ends on CS bus as  
she enters bus*

NEXT TO THIS A  
GROUP OF BRIGHT  
HIPPI FIGURES HAVE  
BEEN PAINTED THOUGH  
WEATHER-WORN NOW,  
ONE OF THE FIGURES  
IS RECOGNISABLY  
BELLBOY AND HIS  
NAME IS WRITTEN  
BENEATH IT.

~~164.~~

~~MCU FLOWERCHILD & PAINTINGS~~  
~~TRACK TO BUS DOOR~~

FLOWER CHILD TOUCHES  
THE FIGURE AND SMILES  
AFFECTIONATELY AS  
SHE LOOKS AT THE  
GROUP. HAPPY  
MEMORIES COME BACK.

~~165.~~

~~MS FLOWERCHILD~~  
~~(INSIDE BUS)~~

THEN SHE GOES TOWARDS  
THE FRONT OF THE  
BUS, PULLS OPEN THE  
DOOR OF THE DRIVER'S /  
CABIN AND CLIMBS  
IN. SHE SEARCHES  
FRANTICALLY AROUND AND  
THEN FINDS STACKED  
AWAY IN A COMPARTMENT  
A SMALL METAL CHEST  
DECORATED WITH HIPPI  
SYMBOLS.

10:09:27

ENDS ON CS  
BUS.

- 37 -

(63)

15. EXT. ROADSIDE STALL. DAY.

29. CU FRUIT / (THE DOCTOR AND  
PAN UP TO MCU ACE ✓ ACE, WHO LOOKS  
 30. DEEP 3S DOC/ACE/STALLS b/g / RATHER ILL,  
 HAVE FINISHED  
 THEIR FRUIT.  
 SMILING, THE DOCTOR  
 APPROACHES THE  
 STALLSLADY)

A STALLSLADY: More?

31. MS DOCTOR <sup>to</sup> 2S Doc/stalls faw Doc B THE DOCTOR: Er no, ~~thank you.~~ ~~It~~  
~~delicious~~ but <sup>it's</sup> extremely  
 filling. (DOCTOR RISES). /  
 I am sure you will have gathered  
 by now, dear lady, that we sre  
 not the sort of hobbledehoy and  
 vagabonds you take such exception  
 to. Indeed, as I said before, I  
 am known as The Doctor. /  
 32. MS STALLSLADY <sup>2S faw stalls</sup>  
 33. ~~MS DOCTOR~~ C STALLSLADY: (UNMOVED) Some people'll  
 call themselves anything. /

34. LS NORD & MOTORBIKE D THE DOCTOR: (UNDETERRED) <sup>Yes well</sup> ~~Anyway,~~  
 be that as it may, we would  
 appreciate your help. / We are  
 looking for -

DUB
BACK
FIRE

35. WIDE 3S DOC/ACE/STALLS (HIS VOICE IS  
~~NORD INTO F/C R.I~~ DROWNED BY THE  
 IT IS NORD HURLING  
 DOWN THE LANE  
 TOWARDS THEM)



~~NORD THROUGH F/G~~  
~~R-L~~

MU DOU

~~HOLD ACE TO F/G~~

Ace in LOT.

E STALLSLADY: (STANDS) Here comes another one of your ~~lot~~

F ACE: (UP & CROSSES) Look at that ace bike, Professor.

Doc / Deep shock  
skalls in blg.  
Ace into f/g  
with Nord + bike

Tighten to  
2S Nord/Ace

(NORD IS ABOUT TO SHOOT PAST WHEN HIS BIKE SPUTTERS AND COMES TO A STOP JUST BEYOND THE STALL.

IN A RAGE HE GETS OFF THE BIKE AND GOES TO EXAMINE THE ENGINE.

BEFORE THE DOCTOR CAN STOP HER, ACE HAS RUN UP TO HIM)

G Need a hand? I reckon it could be a stuck valve./

~~TIGHT 2S NORD/ACE~~  
~~MOTORBIKE F/G~~

H NORD: (HARD AT WORK) Get lost.

I ACE: It's a great bike./

2S Nord/Ace

fav Nord

J NORD: Clear off. (PAUSE) ~~or I'll~~ get ~~nasty~~. ~~Very nasty~~. ~~angry~~

2S Fav Ace

K ACE: (SHRUGS) Well, if you don't want to save yourself some time then it's up to you. (PAUSE) Course, it could be a valve spring.

TRACK BACK WITH  
ACE TO DEEP 2S  
NORD/ACE

2S Fav Nord

L NORD: ~~Scream!!!~~ <sup>I told you girl to get lost.</sup> Or I'll do something horrible to your ears.

WS Ace walks  
away Nord n  
f/g.

M ACE: Suit yourself./ (AS SHE GOES) And I hope your big end goes.

(ACE WITHDRAWS SOME  
DISTANCE BUT STILL  
WATCHES NORD WHO  
IS SLIGHTLY  
NETTLED BY HER  
GAZE./

37.

2S DOC/STALLS  
FAV ~~STALLSLADY~~ Doc.

THE STALLSLADY  
MEANWHILE TURNS  
TO THE DOCTOR)

N STALLSLADY: He'll be going there.  
They all go there.

O THE DOCTOR: Go where?

2S FAV STALLS

P STALLSLADY: The Psychic Circus.  
All the riff-raff, <sup>go here</sup> internal  
Extraterrestials like him. Monopods  
from Lelex. (PAUSE) Doctors. /

38.

O/S 2S FAV DOC

Q THE DOCTOR: I don't understand.  
You're saying he's going to the  
Circus? /

39.

O/S 2S FAV STALLS

~~DEEP 2S NORD/ACE~~  
~~(DOC'S POV)~~

R STALLSLADY: Course. <sup>Everyone's</sup> ~~Anybody~~ who's  
up to no good goes there. / We locals  
wouldn't touch it with a barge  
pole. /

40.

~~MS STALLSLADY~~

41.

O/S 2S FAV DOC

S THE DOCTOR: Is it far, this appalling  
spectacle? /

42.

~~2S DOC/STALLS~~  
~~LET HIM GO L~~

T STALLSLADY: <sup>suppose</sup> Miles and miles. Why  
do you ~~think~~ <sup>he's</sup> got that noisy  
monstrosity polluting the country-  
side. (PAUSE) Here, you ~~aren't~~ <sup>are</sup> ~~not~~  
thinking of going there, are you?

2S FAV STALLS

2S FAV DOC.  
OXIES ROF

V THE DOCTOR: ~~No, no~~, the very idea.  
Just a moment. Excuse me. /

43.

~~DEEP GROUP SHOT~~  
~~NORD P/O~~

2S Nord/Ace  
Doc in to 3S

(HE STARTS MOVING  
TOWARDS ACE)

V Ace, any chance of a lift do you  
think?

*I suppose*

W ACE: Worth a try. He doesn't look after that bike you know. If he'd let me -

X THE DOCTOR: Yes, yes, Ace, never mind. Let's just concentrate on getting to the Circus ~~shall we?~~

(THEY START MOVING  
TOWARDS NORD WHO  
HAS FINISHED HIS  
REPAIRS)

Y Excuse me, if you're going to the Circus, I wondered if you might give us a lift and - /

44. 3S FAV NORD

(NORD STANDING  
UP, DWARFING  
THE DOCTOR)

Z NORD: Do you want something ~~really~~ *unpleasant*  
~~horrible~~ ~~dear~~ to your ~~nose~~? *face*

AA THE DOCTOR: Not really. It's just that -

BB NORD: Nobody ~~gets lifts from~~ *rides with me for I am* Nord the Vandal of the Roads.

CC THE DOCTOR: If you say so.

45. TIGHT 3S FAV ACE

DD ACE: (RUSHING UP) Now listen, pugface, this here is The Doctor and you don't go telling him to -  
*go away - give us a lift to the Circus or I'll do something nasty to you...*  
(BUT NORD IS  
ALREADY UP ON HIS  
BIKE. NOW HE  
DEPARTS WITH THE  
MAXIMUM OF NOISE  
AND SMOKE) /

SMOKE FX  
FROM  
EXHAUST

46. LS NORD ON BIKE

47. 2S ACE/DOC  
(STALLS IN B/G)

10: 11: 43

(15)

- 1/35 -

EE

THE DOCTOR: We don't seem to be  
getting very far. Literally.

(ACE, HER EYES  
ON THE ROAD)

FF

ACE: I bet he still hasn't fixed  
that valve.

(A NOISE OF  
BACKFIRING AHEAD.

SHE GRINS CONTENTEDLY).

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 15/5/88  
Session: a.m.

EPISODE/SCENE NO.. 1/15

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
29	1	<u>CAMERA 2</u> HR35074 CU FRUIT. PAN UP TO MCU ACE she reacts to Stalls lady line "More"	10"	09:17:24
	2 ✓	GOOD	10"	09:18:31
	1 ✓	<u>CAMERA 1</u> W3S DOC/ACE LOF STALLSLADY B/G ROF. Dialogue A-E DOC STANDS & CROSSES TO STALLSLADY.	30"	09:39:42
	2	A/B - N/G fluff out B	15"	09:44:38
	3	A/B - look N/G	35"	09:45:25
	4	Again for eyelines - ends on MCU ACE	35"	09:48:00
	5	<u>CAMERA 1</u> A/B	✓ <u>CAMERA 2</u> MS DOC AT TABLE. MOVES TO M2S DOC/STALLS	30" 09:51:46
32	1	<u>CAMERA 1</u> O/S C2S DOC/STALLS FAV STALLS. Dial C-F. Ace exits LOF	<u>CAMERA 2</u> M3S ACE B/G ACE JOINS TO M2S ACE/DOC. EXIT LOF	15" 10:05:25
	2	A/B - cameras want tighter	13"	10:06:28
	3	A/B - good	14"	10:07:23



"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 15/5/88  
Session: a.m.

EPISODE/SCENE NO. 1/15

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
37	1	<div> <div>CAMERA 1</div> <div>O/S 2S FAV STALLS</div> <div>Dialogue N-U</div> </div> <div> <div>CAMERA 2</div> <div>O/S 2S FAV DOC.</div> <div>HE EXITS LOF</div> </div>	51"	10:17:35
	1	<div> <div>CAMERA 1</div> <div>2S DOC/STALLS</div> <div>Dialogue T-U</div> <div>N/G for exit</div> </div> <div> <div>CAMERA 2</div> <div>2S DOC/STALLS</div> <div>Use cam 2 for exit.</div> </div>	13"	10:23:38
34	1	<div> <div>✓</div> <div>LS NORD ON BIKE - CAMERA 2 only</div> <div>BIKE ENTERS OVER SKYLINE. PAN L-R</div> <div>TO MS NORD. EXITS ROF.</div> </div>	14"	10:35:12
35 36	1	<div> <div>CAMERA 1 only</div> <div>W3S BIKE IN ROF. M2S ACE/NORD. DOC/STALLS</div> <div>IN B/G. PAN R-L TO EXCLUDE DOC/STALLS</div> <div>Dialogue E-M</div> <div>ACE BACKS AWAY. ENDS NORD F/G. ACE B/G ROF</div> <div>WILDTRACK BIKE</div> </div>	43"	11:08:32  11:08:24

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 15/5/88  
Session: a.m.

EPISODE/SCENE NO. 1/15

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
43	1	<u>CAMERA 1 only</u> WS NORD/ACE B/G. DOC IN ROF. TO 2S ACE/DOC NORD IN LOF. Dialogue U said OOF in shot for dialogue V.  CROSSES TO 3S NORD/DOC/ACE. Dialogue U-FF NORD EXITS LOF. ENDS M2S DOC/ACE  N/G bike start	43"	11:21:33
	2	A/B - Alan didn't like end shot.	50"	11:23:14
P/U	1	PICK UP FOR END SHOT. M2S DOC/ACE. NORD R-L Dialogue EE-FF	15"	11:41:12
36	1	✓ REVERSES FOR W3S <u>CAMERA 1 only</u> MCU NORD BENDING OVER BIKE. TO M2S NORD/ACE FAV NORD Dialogue G-  N/G fluff	15"	11:56:27
	2	A/B Dialogue G-L  P/U for end Dialogue L-M N/G vision  P/U for end. N/G pylon  P/U for 'end  P/U for end. N/G framing  P/U - good	15"  10"  8" 9"  12"	11:57:58 11:59:56 12:00:50 12:01:13 12:03:04 12:03:18

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 15/5/88  
Session: a.m.

EPISODE/SCENE NO.. 1/15

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
44	1	W3S REVERSES FOR DOCTOR.  DEEP 2S ACE F/G/NORD B/G DOC IN TO TIGHT 3S NORD/DOC/ACE Dialogue covered V-DD Use for Z-CC	20"	12:11:45
46	1	<u>CAMERA 1</u>  LS NORD ROARING AWAY. N/G bike didn't start	30"	12:15:43
	2	A/B	31"	12:19:19

19

- 1/38 -

H/A BUS

17A. HIPPY BUS.

166.

W STEPS ~~to~~ P/O to  
MS FLOWERCHILD

~~CHANE DOWN~~  
~~HOLD SHOT~~

FLOWER CHILD CLIMBS  
OUT OF THE  
COMPARTMENT STILL  
CARRYING THE CHEST.

Through  
door of  
bus

ONCE OUTSIDE, SHE  
LAYS IT ON THE  
GROUND AND STARTS  
TRYING TO OPEN IT.

SHE IS SO PREOCCUPIED  
WITH THIS THAT SHE  
DOES NOT NOTICE  
A SHADOW LOOMING  
BEHIND HER.

PULL FOCUS TO

BUS CONDUCTOR'S FEET in b/g.

HOLD FOCUS TO  
TIGHT 2S  
BUS/FLOWERCHILD

UNTIL SUDDENLY A  
METALLIC HAND  
REACHES FORWARD AND  
GRABS HER THROAT  
FROM BEHIND.

W BOX - she  
drops it.

WE HEAR A METALLIC  
SOUNDING VOICE (IT  
BELONGS TO THE METAL  
BUS CONDUCTOR THOUGH  
WE DON'T KNOW THAT  
YET))

BUS CONDUCTOR: Hold tight, please.

10: 12: 05

64

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 17/5/88  
Session a.m.

EPISODE/SCENE NO. 1/17  
HIPPY BUS

SPOOL NOS: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
164	1	MS FLOWERCHILD HAND UP TO PAINTING. TRACK R-L WITH HER. AS SHE OPENS BUS DOOR & ENTERS TIGHTEN TO CU BUS.  N/G too slow	17"	08:46:39
	2	F/S bus door not shut. - N/G camera	13"	08:49:20
	3	N/G camera	11"	08:50:28
	4	N/G camera	16"	08:51:28
	5	N/G camera	16"	08:53:24
		<u>SECOND VERSION - TRACK EXTENSION</u>		
	6	N/G SEE FLOWERCHILD IN BUS	23"	08:59:00
	7	N/G camera	23"	09:00:31
	8	N/G camera	18"	09:01:35
	9	N/G camera	17"	09:02:32
	10 ✓	GOOD (Thank goodness) (CAMERA 1 - HR41622)	17"	09:04:52
2	1 ✓	CS FLOWERCHILD'S HAND ON BELLBOY'S PICTURE. HAND OUT BOTTOM FRAME.  (CAMERA 1 - HR41622)	13"	09:06:56
166	1	CU BUS STEPS. FLOWERCHILD LEAVES BUS. WALKS TO CAMERA TO MS WITH BOX. BUS CONDUCTOR'S LEGS ENTER B/G TO TIGHT 2S FLOWERCHILD/BUS CONDUCTOR (legs only) N/G SOFT AT BEGINNING. BC LATE CUE	37"	09:31:02
	2	N/G BC CUE	35"	09:32:43
	3	OK?	38"	09:33:20
	4	N/G FLOWERCHILD'S HAND	24"	09:34:55
	5 ✓	GOOD (CAMERA 2 - HR41623)	24"	09:35:58



"Greatest Show"

SPOOL NOS: HR41622/HR41623

EPISODE/SCENE NO.      1/17  
HIPPY BUS

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
new shot	1	BCU FLOWERCHILD & BOX. BUS CONDUCTOR HAND IN N/G HEAD OUT OF SHOT	05"	09:43:55
	2	N/G camera	07"	09:44:39
	3	OK?	08"	09:45:15
	✓ 4	GOOD  (CAMERA 2 - HR41623)	06"	09:45:47
✓	1	H/A LOOKING DOWN ON WS BUS AREA  N/G MOVEMENT IN BUS		15:38:59
	2	N/G MOVEMENT		15:39:17
	3	GOOD  ( <u>SPOOL NO: HR41624</u> )	10"	15:39:53

RADIO MIKES

20

25. EXT. ROAD. DAY

81. ~~81.~~  
TIGHT 2S DR/ACE  
HOLD ON LONG LENS

THE DOCTOR AND  
ACE ARE TOILING  
UP THE ROAD.

A ACE: <sup>Doc:</sup> Nothing like a nice walk in the country.  
*+ this is nothing like a nice walk in the country.*

B THE DOCTOR: It could be worse Ace, you could be carrying a heavy rucksack.

C ACE: About my rucksack. *Prof. what did you do with it*

D THE DOCTOR: Look out!

82. ~~82.~~  
HEARSE TRAVELLING L-R

THE HEARSE COMES  
WHIZZING ALONG THE  
ROAD.

THE ROAD IS NARROW  
AND THE HEARSE  
SHOWS NO SIGN OF  
STOPPING.

83. *as 81*

TIGHT 2S DR/ACE  
SEE HEARSE IN B/G  
SOFT FOCUS  
HOLD TO F/G

THE DOCTOR AND ACE  
HAVE TO THROW  
THEMSELVES ON TO  
THE SIDE OF THE  
ROAD TO AVOID  
BEING RUN OVER.

THE HEARSE  
SPEEDS ON.

LET HEARSE GO R

ACE AND THE  
DOCTOR PICK  
THEMSELVES UP  
WEARILY AND DUST  
DOWN THEIR CLOTHES.

THE DOCTOR TURNS  
TO WATCH THE  
HEARSE (SPEED ON)

84. ~~84.~~  
MS DOCTOR

THE DOCTOR: *They seem to be in rather*  
*a hurry* ~~They seem to be in rather a hurry.~~  
~~show of customers~~

*Looking for customers.*

85.

MS ACE on ground  
HOLD TO 2S ACE/DR  
DOC/ACE

10:12:28

28

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EPISODE/SCENE NO. 1/25  
COUNTRY ROAD

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
81	1	LONG LENS TIGHT 2S DOC/ACE. HEARSE ENTERS IN B/G TOWARDS THEM. DOC LEAPS OUT LOF ACE LEAPS OUT ROF. HEARSE TRAVELS THROUGH.  Dialogue A-D  N/G action		10:32:44
	2	N/G hearse horn	18"	10:35:45
	3	N/G action	10"	10:42:39
	4	N/G action	22"	10:45:33
	5	GOOD  (CAMERA 1 - HR35065)	20"	10:49:53
85	1	MS ACE FALLS TO GROUND. DOC IN LOF TO HELP HER UP TO M2S DOC/ACE.  Dialogue E "Short of customers" EXIT LOF  N/G action	12"	10:58:58
	2	GOOD  (CAMERA 1 - HR35065)	12"	11:00:17

(21)

Nord roars away on  
motorbike.

LS motorbike ✓

10:12:35

LS OF DR/ACE

TRACK ALONG ROAD TO  
BURIED ROBOT LOCATION

18. EXT. COUNTRY ROAD. DAY.

~~292.~~

~~LS DR/ACE~~

(THE DOCTOR AND ACE  
ARE WALKING WEARILY  
ALONG THE ROAD)

A THE DOCTOR: There's something not quite right about all this.

293.

~~MS ACE (TALKING)~~

25 TRACK. L.  
ACE/DOC

B ACE: You're telling me. / Arriving in a machine that can travel through all of time and space and then having to foot it across miles of countryside to get where we want to go.

~~294.~~

~~MS DR (TALKING)~~

C THE DOCTOR: I was thinking of the atmosphere. / I told you Segonax used to be known for its remarkably tolerant and easygoing ways.

*talking about*

D ACE: Now they bite your head off as soon as look at you.

E THE DOCTOR: Precisely.

F ACE: Well. I wouldn't be too chuffed if I kept on getting visitors like Nord the Vandal, I suppose.

G THE DOCTOR: That's true. But then you'd hardly expect a hard case like him to be going to a circus anyway.

H ACE: *Maybe* *gok* Perhaps he ~~was~~ conned ~~by that~~ ~~teacher~~. Like I was.



I THE DOCTOR: Something evil has happened here. I can feel it.

~~295.~~

~~MS ACE~~

J ACE: To do with the Circus?

HOLD TO 2S  
ACE/DR

K THE DOCTOR: (SHRUGS) Who knows?

(SHE STOPS AND  
POINTS AHEAD)

~~296.~~

L ACE: Doctor, look!

~~H/A ACE/DR F/G  
CAPT/MAGS B/G~~

(AHEAD IN A SMALL  
CLEARING WE SEE  
TWO FIGURES)

~~296A~~

~~3S ACE/DOC.~~

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"Greatest Show"

RECORDING DATE 18/5/88  
Session a.m.

EPISODE/SCENE NO. 1/18  
COUNTRY ROAD NEAR  
CLEARING

SPOOL NOS: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
293	1	TRACK 2S ACE/DOC (CAM 1 only HR41624) Dial A-L but this shot only for dial C-L N/G Camera	21"	08:30:00
	2	N/G Doctor didn't scramble up	52"	08:30:??
	3	N/G Ace overlap dialogue on J	45"	08:54:05
	4	N/G fluff - out H	34"	08:58:12
	✓ 5	GOOD - Doctor scrambles up bank to 2S DOC/ACE on top of bank	56"	08:59:37
292	1	LS ACE/DOC Dialogue A-C N/G Ace doesn't look	23"	09:14:07
	2	N/G sound		09:15:59
	✓ 3	GOOD	25"	09:16:54
296A	1	2S ACE/DOC COMING OVER BROW OF HILL - LOOKING TO CLEARING AREA.  N/G see Ace's stone	07"	09:22:02
	2	N/G stone drop	12"	09:22:25
	3	GOOD	14"	09:24:08

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SPOOL NOS: HR41624

EPISODE/SCENE NO. 1/18

[illegible]

CAPTAIN WITH BINOCULARS

19. EXT. CLEARING. DAY.

223.

L/A 2S MAGS/CAPTAIN /

(MAYBE DR/ACE B/G)

(THE CLEARING  
IS DEVOID OF GRASS.  
IN THE MIDDLE OF  
IT STANDS THE  
EXPLORER, CAPTAIN COOK,  
A POMPOUS FIGURE  
IN A SLIGHTLY  
WEIRD FORM OF  
TROPICAL GEAR,  
AND MAGS, A PUNK-  
LIKE GIRL DRESSED IN  
FUTURISTIC PUNKISH  
GEAR WITH A  
MOHICAN HAIR STYLE.

THEIR STANDARD  
OLD FASHIONED  
JEEP HAS BEEN  
PARKED AT THE EDGE  
OF THE CLEARING.

THEY ARE WORKING  
AT THE EXCAVATION  
OF A LARGE ROBOT  
WHICH IS BURIED  
IN THE GROUND.

CAPTAIN

A Of course on certain planets.  
Treops for example, sights  
like this are every day,  
you learn to take them for  
granted.

Contd...

223A.

MS CAP.

~~234.~~

~~AWAY CU ROBOT ARM~~

22 CAP/MAGS

225.

MCU MAGS

~~B CAPTAIN: (cont) I can remember on one of my trips to Neogorgon I came across a whole valley full of electronic dogs' heads submerged in mud. Some sort of primitive burglar alarm system, fallen into disuse I suppose. I was probably the first person to have visited the valley for several millennia at the very least. So something like this which to the ordinary dull old stop-at-home might seem quite extraordinary is just run-of-the-mill as far as I'm concerned. Still, since you've never -~~

(MAGS, WHO HAS BEEN GETTING RATHER BORED, SUDDENLY ANIMAL-LIKE GETS THE SCENT OF SOMETHING AND CUTS HIM OFF)

E MAGS: Captain -

226.

DEEP 3S MAGS/DR/ACE

~~(SHE BRANDISHES A SHOVE)~~

BOTH LOOK TOWARDS THE EDGE OF THE CLEARING WHERE ACE AND THE DOCTOR HAVE APPEARED.

HOLD TO 4S  
CAPT/MAGS/DR/ACE

A PAUSE WHILE THE FOUR TAKE EACH OTHER IN. THE DOCTOR SPEAKS FIRST:)

F THE DOCTOR: Greetings. I am The Doctor. And this is Ace.

~~(MAGS TERORLY, SHOVEL STILL IN HAND)~~

~~(MAGS - Mags)~~

227.

MS CAPTAIN



228.

L/A 2S DR/ACE  
tighten to MS ACE

H CAPTAIN: And I am Captain Cook,  
the eminent inter-galactic explorer. /  
You have no doubt heard of me, old  
man.

MAGS: I'm Mags.

(ACE AND THE DOCTOR  
ALL TOO CLEARLY  
HAVEN'T. /

229.

CU ROBOT ARM & LEG

THE ROBOT ARM MOVES  
AND TOUCHES ACE'S LEG /

230.

4S MAGS/CAPT/DR/ACE

I ROBOT: (MUMBLES) Let me out  
please.. let me out please....

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SPOOL NOS: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
223	1	2S CAP/MAGS Mags excavating f/g Dial A-E  <u>Camera 2 - HR41625</u>	55"	10:03:38
	2	A/B - Good *   	47"	10:09:11
223	1	MS CAPTAIN Dial A-E	55"	10:03:38
	2	A/B - Good  <u>Camera 1 - HR41624</u>	47"	10:09:11
224 225	1	MCU MAGS <u>HR41624</u> Dial A-E - GUIDETRACK ONLY  She stands for her line & rises OOF	45"	10:21:34
	1	<u>CAM 1 HR41624</u>  MCU MAGS & ARM OF ROBOT CLEANING OF MUD  NO DIALOGUE.	14"	10:23:31
	2	<u>CAM 2 - HR41625</u>  BASE OF ROBOT ARM & TROWEL. PAN UP TO ROBOT HAND.  A/B	12"	10:24:24

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RECORDING DATE 18/5/88  
Session a.m.

EPISODE/SCENE NO. 1/19  
CLEARING

SPOOL NOS: HR41626/HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
226 228 230	1	<u>CAMERA 1 - HR41626</u>  ACE/DOC COME TOWARDS THEM. MAGS RISES f/g LOF to 3S MAGS f/g DOC/ACE b/g  PAN R-L to 4S MAGS (edge frame)/CAP/DOC/ACE  Dial E - <b>I</b> Ace reacts to robot hand move. N/G boom in		10:45:28
	2	GOOD	20"	10:47:08
226 228 230	1	<u>CAMERA 2 - HR41627</u>  N/G FOR BEGINNING OF SHOT.  GOES TO M2S DOC/ACE Dial E-J		10:45:28
	2	GOOD	20"	10:47:08
227	1	MS CAPTAIN LOOKING WITH BINOCULARS OUT L. TURNS TO LOOK OUT ROF TO DOC. PAN L-R TO 2S CAP/ <del>Doc</del> FAV. CAP. LOOKS TO MAGS <u>CAMERA 2 - HR41627</u>  Dial D-J N/G cam	24"	11:09:36
	2	N/G fluff	15"	11:10:59
	3	N/G train	05"	11:11:23
	4	OK	22"	11:11:58
	5	Good	23"	11:13:16

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EPISODE/SCENE NO.

RECORDING DATE

Session

SPOOL NOS: HR41626/HR4167

18/5/88

a.m.

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
229	1	<u>CAMERA 1 - HR41626</u>  L/A CU ROBOT ARM - ACE IN ROF - it touches her, she reacts.  Dialogue H-I	25"	11:25:50
228A	1	<u>CAMERA 2 - HR41627</u>  MCU MAGS Dialogue I "I'm Mags"	25"	11:25:50
extras	1	<u>CAMERA 1 - HR41626</u> Mute  CU ROBOT HAND ACE IN ROF	10"	11:27:16
	2	N/G kite in shot	13"	11:27:42
	3	GOOD	16"	11:30:21
	1	<u>CAMERA 2 - HR41627</u>  REVERSE ON BCU HAND	10"	11:27:16
	2	A/B	13"	11:27:42
	3	A/B - Good	16"	11:30:21

24

29. EXT. CIRCUS SITE. DAY.

117.

H/A MOTORBIKE  
TIGHTROPE F/G  
HOLD TO 2S

(A CLOWN IS  
PRACTISING  
TUMBLING ON  
A PATCH OF  
GRASS OVERLOOKING  
THE CIRCUS TENT.  
(MODEL SHOT?))

NORD DRIVES UP  
ON HIS BIKE  
AND STOPS TO CALL  
OUT TO HIM)

NORD: Oi, ~~you~~ - whiteface! ~~Who do I~~  
gig at the Psychic Circus?

*where do I*

*park for the*

118.

L/A CLOWN

(THE CLOWN  
SMILINGLY  
POINTS THE  
WAY.)

119.

2S A/B

NORD DRIVES ON)

120.

L/S CIRCUS & NORD

41



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"Greatest Show"

RECORDING DATE 16/5/88  
Session p.m.

EPISODE/SCENE NO. 1/29  
CIRCUS SITE

SPOOL NOS: ~~HR41622~~/~~HR41623~~  
HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
117 119	1	EMPTY FRAME. H/A NORD ON MOTORBIKE. PAN WITH IT TO TIGHTROPE CLOWN. IN ROF. NORD ENTERS TO 2S CLOWN/NORD Dialogue A (CAMERA 1 ONLY - <del>HR41622</del> ) HR35065  ** N.B. USE SOUND FROM THIS SHOT FOR SEQUENCE	20"	14:35:16
118	1	L/A CLOWN ON HIGH WIRE. NORD IN EDGE OF FRAME R. Dialogue A	08"	14:44:34
	2	A/B for action HR35065 (CAMERA 1 ONLY - <del>HR41622</del> )	08"	14:44:47
120	1	LS CIRCUS TENT & NORD DRIVING PAST FRONT. (CAMERA 1 - <del>HR41622</del> ) HR35065	10"	14:58:04
120	1	MODEL MATTE (CAMERA 2 - <del>HR41622</del> ) HR41619	10"	14:58:04

21. EXT. CLEARING. DAY.

(THE CAPTAIN HAS  
PRODUCED CAMP STOOLS  
FROM HIS JEEP. A  
SMALL TABLE IS  
COVERED WITH  
PICNIC THINGS.

MAGS HAS JUST  
FINISHED POURING  
EVERYONE CUPS OF  
TEA.

231. \_\_\_\_\_ /  
CU TEAPOT (POURING) ACE LOOKS THROUGHLY  
BORED)

232. \_\_\_\_\_ A / CAPTAIN: (DRINKING) Delicious. My  
O/S 2S FAV CAPTAIN own special blend, of course. I take  
(MAGS THROUGH B/G R-L) it everywhere. I bet you ~~never~~ *can't*  
guess the blend, Doctor.

233. \_\_\_\_\_ /  
L/A GROUP SHOT (MAGS CROSSES TO ROBOT)  
ROBOT F/G

B THE DOCTOR: (SIPPING) Well, I  
could be wrong, of course, but isn't  
it from the Groz Valley on  
Melagophon?

C CAPTIAN: (PEEVED) Good, very good,  
Doctor. (TURNING TO MAGS)

~~(MAGS NODS WEARILY,~~  
~~PICKS UP A SPARK~~  
AND STARTS OFF  
TOWARDS THE HEAD.

ACE LEAPS UP  
EAGERLY)

D ACE: (RUNNING AFTER HER) I'll give  
you a hand.

*oh Ace wait*  
E THE DOCTOR: (CALLING OUT  
WARNINGLY) ~~Just~~ a moment, ~~Ace~~ -

(BUT SHE HAS ALREADY  
JOINED MAGS  
AND SOON AFTER  
PICKED UP A  
SPADE AND STARTED  
DIGGING. /

234. LOOSE 2S CAP/DOC  
FAV CAP

THE CAPTAIN MEANWHILE  
CARRIES ON TALKING  
AND THE DOCTOR HAS TO  
GIVE HIM HIS  
ATTENTION)

F CAPTAIN: Were you ever on  
Melagophon, Doctor?

G THE DOCTOR: Well, yes, as a matter  
of fact, I -

H CAPTAIN: The Frozen Pits of Overod  
are worth seeing, of course, though  
much over-rated I feel. Alright  
for the trainee explorer but old  
hands like myself need something  
a bit more exotic. /

235. O/S 2S FAV DOC

I THE DOCTOR: (CUTTING IN) Why come  
here then?

J CAPTAIN: ~~I beg your pardon~~  
~~Sorry?~~ *sorry old boy*

236. K THE DOCTOR: I said, why bother to  
come here? /  
O/S 2S FAV CAP

L CAPTAIN: Well, I'm told the Psychic  
Circus is quite an interesting  
little show, particularly at this  
time when everybody turns up to  
compete in the Festival. Beside she -  
(INDICATING MAGS) - wanted to come.

M THE DOCTOR: You <sup>often</sup> ~~always~~ travel ~~together~~ together?

HOLD HIS LEAN IN

N CAPTAIN: Of late, yes. I found her on the Planet Vulpana.  
(SOTTO VOCE) Between you and me, she's rather an unusual little specimen./

237. MCU DOC

238. O THE DOCTOR: Of what? /  
O/S 2S FAV CAP

239. P CAPTAIN: That would be telling, old ~~man~~ <sup>boy</sup>. ~~How~~ <sup>what</sup> about yours? /  
LOOSE 2S CAP/DOC  
FAV DOC

Q THE DOCTOR: (CURTLY) I don't think of Ace as a specimen of anything.

(HE MOVES OVER TO WHERE SHE'S HARD AT WORK, CLEARLY CONCERNED FOR HER SAFETY.

THE CAPTAIN FOLLOWS)

R CAPTAIN: Keep you shirt on, old man. Everything's a specimen of something.

(THEY STAND LOOKING DOWN AS THE GIRLS ARE ENTHUSIASTICALLY REMOVING THE LAST SOIL AROUND THE TOP OF THE ROBOTS HEAD, WHICH TALKS INGRATIATINGLY AS THEY WORK) /

240. MS ROBOT

241. S ROBOT: Oh please let me out ... please ... please ... I'll be ever so grateful if you'll let me out ... go on,  
L/A GROUP SHOT  
ROBOT F/G

242. O/S 2S FAV ACE T CAPTAIN: (OVER THIS) Take this robot for example./
243. ~~MS DOC~~ DEEP 2S U ACE: (HARD AT WORK) What do you reckon, Professor? /
244. O/S 2S FAV ACE V THE DOCTOR: I <sup>suppose</sup> imagine it was buried for some good reason. /
- HOLD TO  
3S ROBOT/ACE/MAGS W ACE: Yeah. So maybe we'll find out what that reason was, Professor.
245. C/I ROBOT PINCERS/  
MAG'S ANKLE X THE DOCTOR: Well, what I was wondering was -
246. C/I CAP REACTION Y ROBOT: Carry on digging ... you'll see, I'll show you ... I'll get my own back on you all ... See these teeth ... look ...
247. C/I DOC REACTION (VICIOUS MECHANICAL  
TEETH APPEAR TO  
GROW WITHIN THE  
ROBOT'S MOUTH AND  
THEN TO START  
SNAPPING AWAY.  
  
EVERYONE WATCHES  
TRANSFIXED)
248. 2S ROBOT/MAGS  
FAV MAGS Z ACE: Gordon Bennett!! /
249. L/A GROUP SHOT  
ROBOT F/G AA ROBOT: Come on ... come here ... I'll show you ... /



250. \_\_\_\_\_ /  
CS TABLE LEG

ROBOT'S EYES SHOOT OUT  
LASER LIKE BEAMS.  
ONE HITS TABLE LEG &  
BREAKS IT. EVERYONE  
AVOIDS LASERS.  
CAPTAIN GOES TO HIDE  
BEHIND JEEP.

WORKSHOP LASER LIKE FLASHES
FX TABLE LEG BREAKS.

251. \_\_\_\_\_ *BB* THE DOCTOR: Quick! / Out if its  
MS DOC reach. Help, Captain!

252. \_\_\_\_\_ /  
MS CAPTAIN (BEHIND JEEP)

(BUT THE CAPTAIN  
STANDS FASCINATED  
AT A SAFE DISTANCE  
STUDYING THE HEAD)

253. \_\_\_\_\_ *CC* CAPTAIN: Remarkable, eh, Doctor?  
3S ROBOT/DOC/MAGS Don't often see one like that, do you?

*DD* THE DOCTOR: I've seen ones like this  
quite often enough ~~before~~, thank you.  
*very much.*

THE HANDS, HOWEVER,  
STILL REACHES OUT  
SEARCHINGLY, AND  
LASER RAYS STILL  
SHOOT FROM THE  
ROBOT'S EYES.

THE DOCTOR STARTS TO  
FIGHT THE HAND OFF  
WITH HIS UNBRELLA,  
DODGING THE RAYS.

254. \_\_\_\_\_  
MS MAGS

MAGS TURNS TO  
THE CAPTAIN) /

255. \_\_\_\_\_ *EE* MAGS: Do something. /  
MLS ACE HOLD TO MS ACE

*FF* ACE: (ACE PICKS UP SPADE)  
I've got it.

(ACE PICKS UP A  
PICKAXE THAT'S  
BEEN LYING NEARBY  
THE EXCAVATION  
AND RUSHES BACK TO  
WHERE THE DOCTOR  
IS.

SHE TAKES THE  
PICKAXE AND BRINGS  
IT DOWN ON THE  
ROBOTS HEAD.

THE ARM STOPS WORKING  
AND GRADUALLY THE  
EYES AND TEETH  
DO TOO, WHILE THE  
VOICE FADE AWAY TO  
NOTHING) /

FX DENTED ROBOT HEAD
-------------------------------

256.

MS ROBOT

GG

ROBOT: I'll get you, I will ... I'll  
get you ... I'll ... (PAUSE) Alright  
then. Next time perhaps.

~~257.~~

~~CS FINGER & ANKLE~~

~~258.~~

L/A GROUP SHOT

(IT STOPS COMPLETELY.

THEY ALL LOOK DOWN)

HH

CAPTAIN: Well, well, ~~who'd have~~  
~~thought it?~~ More like ~~maybe~~ perhaps

259.

MS DOC

(THE DOCTOR GIVES  
HIM A BALEFUL LOOK)

"DOCTOR WHO" 7J  
 "Greatest Show"

RECORDING DATE 18/5/88  
 Session: a.m.

EPISODE/SCENE NO. 1/21  
 CLEARING

SPOOL NO: HR41626/HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
233 241	1	<p><u>CAMERA 1</u></p> <p>WS CLEARING            ROBOT IN F/G            W4S MAGS COMES TO            ROBOT IN ROF.            ACE DOWN TO ROBOT            AT LOF.            CAP/DOC IN B/G</p> <p>N/G no rear up of robot hand.</p>	1'25	12:20:14
	2	N/G fluff line B	22"	12:25:03
	3	OK - go again	1'32	12:25:39
	4	GOOD *	1'22	12:29:14
		<p>* <u>CAMERA 2</u>            G/T only for Ace's line            "What do you reckon Professor" - line U            "Maybe we'll find out" - line W</p>		12:30:57
242 243	1	<p><u>CAMERA 1</u> <sup>?</sup> <u>ACE</u>            DEEP 2S <del>CLIPPING</del> /DOC            Dialogue from T - use for U &amp; V</p>	13"	12:34:50
	2	A/B - puts cup on table	14"	12:36:12
240	1	<p>MS ROBOT. <u>CAMERA 2</u>            Dialogue S - wildtrack</p>	15"	12:43:28

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RECORDING DATE 18/5/88  
Session: a.m.

EPISODE/SCENE NO. 1/21  
 CLEARING

SPOOL NO: HR41626/HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
236A	1	MS MAGS (CAP/DOC'S POV) <i>cam 1</i> Guidetrack dialogue	13"	12:45:53
238A	1	MS ACE (CAP/DOC'S POV) <i>cam 1.</i> Guidetrack only	15"	12:46:19
		GUIDETRACK DIGGING		12:46:35
232 234 235 236 238 239	1	<u>CAMERA 1</u>  O/S 2S FAV CAP MAGS THROUGH R-L Dialogue A-R  N/G fluff out mid H	<u>CAMERA 2</u>  O/S 2S FAV DOC.	39" 14:12:09
	2/3	F/S N/G dialogue	1'20	14:13:30
	4	A/B dialogue A-R	1'15"	14:18:28
236 237.	1	<u>CAMERA 1</u> MCU DOC  Dialogue covered A-R  N/G fluff	<u>CAMERA 2</u> MCU CAPTAIN for lean into Doctor Dialogue N	14:26:29
	2	A/B - good	1'15	14:33:07

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 18/5/88  
 Session: a.m.

EPISODE/SCENE NO. 1/21  
 CLEARING

SPOOL NO: HR41626/HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
236 ✓		P/U Cameras a/b From dialogue "Between you and me" N-R	21"	14:35:42
239 ✓	1	<div> <div>CAMERA 1</div> <div>LOOSER 2S CAP/DOC</div> <div>Dialogue from "I found her on the Planet Vulpana" dialogue N Use for the Doc's line Q "I don't think of-her as a specimen of anything"</div> </div> <div>CAMERA 2</div> <div>LOOSER 2S</div>		14:38:55
231 ✓		CU TEAPOT		14:43:44 14:43:59
244	1	<div> <div>CAMERA 2 <u>Rears up.</u></div> <div>* DEEP 3S <del>MAGS</del>/ROBOT/MAGS</div> <div>Dialogue T-Z</div> </div> <div>CAMERA 1</div> <div>DEEP 3S MAGS F/G CAPTAIN/DOC B/G</div>	25"	15:06:16
245 248	1	<div>CAMERA 1</div> <div>CU ROBOT PINCERS GRABS MAGS ANKLE N/G didn't grab.</div>		15:13:01
	2	<div>A/B</div> <div>&amp; again CS &amp; definite grab.</div>	14" 6"	15:21:27 15:22:10



"DOCTOR WHO" 7J  
 "Greatest Show"

RECORDING DATE 18/5/88  
 Session: a.m.

EPISODE/SCENE NO.. 1/21  
 CLEARING

SPOOL NO: HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
249 X	1	CAMERA 2 H/A GROUP SHOT ROBOT F/G LOF. FOR HEAD TURN	7"	15:29:51
	2	N/G no head turn A/B	7"	15:32:33
25	1	CAMERA 2  2S ROBOT/MAGS. DOC IN B/G COMES TO ROBOT TO 3S ROBOT/DOC/MAGS. Dialogue BB-FF  N/G people in top ROF	40"	16:03:10
	2	A/B GOOD	33"	16:05:36
250 X	1	CS TABLE LEG. DOC'S KNEES IN ROF CAMERA 2	10"	15:53:45
253 254	1	MS MAGS (see Doc + pincer) Dialogue EE	15"	16:12:04
256		MS ROBOT HEAD TURNING. & MOUTH OPENING. CAMERA 2	20"	16:16:58
255	1	CAMERA 2 GROUP SHOT. CAPTAIN IN B/G. ACE MOVES OUT ROF. DOC/MAGS IN LOF. Dialogue FF (OOF) - HH	20"	16:27:08
	2	A/B - good	15"	16:28:15

RECORDING DATE 18/5/88  
Session: p.m.

SPOOL NO: HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
252-258	1	<p style="text-align: right;"><u>CAMERA 2</u></p> <p>EMPTY FRAME. CAPTAIN IN ROF TO MS. Dialogue BB-HH</p> <p>N/G Sylvester called Captain wrong name.</p> <p>&amp; again</p> <p>&amp; again for last line "More tea anyone?"</p>	33" 10"	16:34:49 16:35:06 16:36:02
255	1	<p style="text-align: right;"><u>CAMERA 2</u></p> <p>MS ROBOT HEAD. ACE EXITS ROF TO PICK UP SPADE. ENTERS ROF &amp; HITS ROBOT OVER HEAD. ROBOT HEADS TURNS &amp; SLOWS.</p>	16"	16:41:10
246	1	<p style="text-align: right;"><u>CAMERA 2</u></p> <p>MCU DOC reacts to robot.</p>		16:38:27
247	1	MCU CAPTAIN reacts		16:46:16
259	1	2S MAGS/DOC reacts		16:48:29

26

22. EXT. LANDING BASE. DAY.

60. 2 / (THE WHIZZKID  
CU GAS JET MATERIALISES  
ON THE BASE  
IN EXACTLY  
61. 1 / THE SAME WAY  
CU ~~2~~ GAS JETS AS NORD.  
  
HE IS BRIGHT  
EYED, BESPECTACLED,  
WITH GREASED  
62. / DOWN HAIR  
L/A BASE (LOCKED OFF)  
MIX IN WHIZZKID  
  
HE RIDES A SHINY  
BMX BIKE.  
  
HE LOOKS ROUND  
WIDE-EYED)

WHIZZKID: Wow!

20

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 1/22  
LANDING BASE

RECORDING DATE 16/5/88  
Session a.m.

SPOOL NOS: HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
62	1	L/A LOCKED OFF LANDING BASE WITH WHIZZKID N/G too much smoke	20"	09:57:34
	2	N/G gas jets	30"	09:59:15
	3	GOOD	22"	10:00:45
62	1	L/A LOCKED OFF EMPTY LANDING BASE No smoke at first then smoke in.	20"	10:02:11
new shot	1	MCU WHIZZKID. LOOKS AROUND - "Wow" RIDES OFF - EXITS ROF N/G SMOKE	08"	10:06:57
	2	A/B - GOOD	10"	10:07:55
60/61		AVAILABLE FROM NORD'S ARRIVAL. 09:41:42 - 09:44:11		

27

- 1/53 -

24. EXT. COUNTRY ROAD. DAY.

1. /  
CAM IN JEEP  
2S (FROM REAR) MAGS/CAPT  
SEE HEARSE IN B/G  
PAN R WITH HEARSE  
LET IT GO  
~~(THE JEEP DRIVES~~  
~~ALONG.~~  
~~IT PASSES THE~~  
~~HEARSE GOING~~  
~~IN THE OTHER~~  
~~DIRECTION.~~  
~~CAPT RAISES HIS HAT IN RESPECT.~~  
THE KITES ARE  
IN THE SKY AHEAD  
AS THE CLOWNS  
LOOK OUT.
2. /  
SIDE MOUNT  
2S CHIEF CLOWN & CLOWN  
THE PANEL IN  
THE HEARSE IS  
SWITCHED ON  
AND WE BRIEFLY  
HEAR THE KITES'  
BLEEPING SOUNDS)
3. /  
2 KITES (TRAVELLING AWAY  
FROM CAMERA)  
2ND UNIT

- ① C2S. CLOWN/DRIVER.  
② KITES  
③ CU PANEL  
④ KITES

2



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EPISODE/SCENE NO.    1/24  
COUNTRY ROAD

RECORDING DATE    15/5/88  
Session            a.m.

SPOOL NOS:    HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
2	1	SIDE MOUNT. C2S CHIEF CLOWN/CLOWN DRIVER Driving along  At 12:41:25 - they pass stall At 12:41:33 - they pass landing base		12:40:56
1	1	CAM IN BACK OF JEEP. 2S FROM REAR CAP/MAGS driving along.  ** see scanner momentarily in top ROF		13:09:51
	2	GOOD		13:13:27
2A	1	CU CONTROL PANEL - DRIVER'S POV HAND IN TO CONTROL PANEL.		12:49:33
3		CU KITES - See spool HR41626  various from 15:39:20 to 15:55:24		

28

20. EXT. HIPPY SITE. DAY.

167.

Tight 2S  
BUS CONDUCTOR/FLOWERCHILD  
TRACK R

(FLOWER CHILD'S  
BODY IS BEING  
DRAGGED AWAY  
FROM BUS INTO  
HIDING BY THE  
BUS CONDUCTOR  
STILL UNSEEN EXCEPT  
FOR ITS METALLIC  
HANDS.

168.

CS EAR-RING  
(CONTINUE TRACK)

AS HE DRAGS HER  
AWAY, HOWEVER,  
HER REMAINING  
EAR-RING COMES OFF  
AND LIES THERE ON  
THE GROUND NOT FAR :  
FROM THE BUS)

65

"DOCTOR WHO" 7J

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EPISODE/SCENE NO. 1/20  
HIPPIY BUS

RECORDING DATE 16/5/88  
Session a.m.

SPOOL NOS: HR41612/23.

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
167	1	CS FLOWERCHILD DRAGGED OUT BY BUS CONDUCTOR ROF. ENDS ON CS EARRING ON GROUND	05"	09:54:52
	2	A/B	05"	09:56:11
	3	Different version - A/B but no Z/I to earring	05"	10:00:30
new S.	1	L/A CU FLOWERCHILD. SEE EARRING	05"	10:05:32

23. EXT. CLEARING. DAY.

260.

CU ROBOT DEFUNCT  
PAN UP TO  
2S DR/ACE FROM REAR  
  
JEEP GOES IN B/G

(THE DOCTOR  
AND ACE/WATCH  
THE CAPTAIN  
AND MAGS DRIVE  
AWAY IN THEIR  
JEEP)

ACE: Bang goes our lift.

THE DOCTOR: No great loss with that  
driver, I suspect. Come on.

(WITH A MUTUAL  
EXCHANGE OF  
SIGHS, THEY  
START TO WALK  
OFF DOWN THE  
ROAD IN THE  
DIRECTION THE  
JEEP HAS ALREADY  
GONE)

94

29

- 1/55 -

3 CLOWNS & CHIEF CLOWN

26. EXT. ROADSIDE STALL. DAY.

65. 2 KITES FACING / (THE STALL LADY  
R-L (2ND UNIT) IS STILL AT  
HER POST.  
PAN DOWN TO HEARSE BELLBOY APPEARS  
TRAVELLING R-L WALKING VERY  
SLOWLY TOWARDS  
HER FROM THE  
DIRECTION IN  
WHICH THE DOCTOR  
AND THE OTHERS  
HAVE SET OFF  
PREVIOUSLY.

66. MLS BELLBOY / KITES FOLLOW  
PAN L TO 2S STALLS/BELL BEHIND HIM) /  
LET HIM FALL A BELLBOY: Excuse me -

(HE FALLS  
EXHAUSTED.

67. L/A LET BELLBOY THE STALLSLADY  
FALL IN LOOKS DOWN) /

67A HEARSE WHEELS INTO B STALLSLADY: You can't lie there,  
B/G MS STALLSLADY you know.

67B (as s67) (THE HEARSE IS  
HEARD SPEEDING  
UP THE ROAD.  
BELLBOY LIFTS  
UP HIS HEAD TO  
SEE IT)

C BELLBOY: At last.

22

- 55 -



(THE HEARSE DRAWS  
UP SWIFTLY AND  
THE BLACK CLAD  
CLOWNS GET OUT.

THEY GO TO  
BELLBOY AND  
PULL HIM UP  
ROUGHLY.

THE STALLSLADY  
WATCHES  
DISPASSIONATELY)

HOLD TO TIGHT 2S  
BELLBOY/CHIEF CLOWN

LET BELLBOY GO R  
(DRAGGED)

(BELLBOY IS  
BEING PULLED  
TOWARDS THE  
HEARSE. THE  
CHIEF CLOWN  
SPEAKS:)

D CHIEF CLOWN: Where's the girl?

E BELLBOY: She'll have reached there  
by now.

F CHIEF CLOWN: If she has, she'll regret  
it.

68.

DEEP 3S  
2 CLOWNS F/G  
STALLSLADY B/G

(THEY PULL HIM  
INTO THE HEARSE) /

G STALLSLADY Is there no end to  
you weirdos.

"DOCTOR WHO" 7J  
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RECORDING DATE 15/5/88  
Session: p.m.

EPISODE/SCENE NO.: 1/26  
ROADSIDE STALL

SPOOL NO: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
67 67B	1	L/A BELLBOY FALLS INTO FRAME. Hearse into b/g CHIEF CLOWN BENDS DOWN TO C2S BELLBOY IS DRAGGED OUT.  Dialogue B-F  N/G Chief Clown line said OOF	20"	15:08:56
	2	A/B N/G drag	22"	15:11:19
	3	A/B N/G drag	25"	15:15:08
	4	A/B - N/G tape fault.	21"	15:16:35
	5	GOOD  <u>CAM 1 ONLY HR35065</u>  WILDTRACK - "At last" - 2nd better WILDTRACK - fall	21"	15:17:22?
66	1	MLS BELLBOY in b/g MS STALLSLADY in LOF To M2S STALLSLADY/BELLBOY He falls out of frame.	18"	15:27:18
	2	A/B - good  <u>CAM 1 ONLY HR35065</u>	20"	15:29:42

"DOCTOR WHO" 7J  
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RECORDING DATE 15/5/88  
Session: p.m.

EPISODE/SCENE NO.: 1/26  
ROADSIDE STALL

SPOOL NO: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
68	1	DEEP SHOT BELLBOY ON GROUND CHIEF CLOWN HOLDS HEAD & DROPS IT. 2 CLOWNS DRAG BELLBOY AWAY. Z/I ON DRAG. END ON MCU STALLSLADY N/G see faces of clowns	5"	15:39:16
	2	A/B N/G clowns	9"	15:39:36
	3	A/B poss N/G heads?? <u>TAKES 1,2,3, ALL CAMERA 1 only HR35065</u>	9"	15:40:19
	4	<u>RECORDED ON BOTH MACHINES</u>	10"	15:43:06
	5	GOOD	11"	15:43:47
67A	1	MCU STALLSLADY Dialogue B  & again N/G PROPS.	5"	15:46:21
			6"	15:46:35
	2	After F/S - good	7"	15:48:31
65		<u>KITE SHOTS</u> HR41626		15:39:20

27. EXT. COUNTRYSIDE. DAY.

221.

AS DIRECTED

/ (A LOCATION  
NEAR THE BUS  
BUT OUT OF  
SIGHT OF IT.

FLOWERCHILD,  
QUITE CLEARLY  
DEAD, LIES ON  
THE GRASS IN  
A SEALED PLASTIC  
BODY BAG WITH  
AN EYE STICKER  
ON IT.

THE BAG IS  
OPAQUE EXCEPT  
FOR A TRANSPARENT  
PANEL REVEALING  
THE FACE.

WE SEE A LARGE  
STACK OF SIMILAR  
UNUSED BAGS AND  
STICKERS LYING  
READY NEARBY)

28. EXT. HIPPY SITE. DAY.

169.

2S DR/ACE

TRACK IN TO  
TIGHT SHOT

(THE DOCTOR  
AND ACE COME  
UP THE ROAD  
AND COME TO  
THE SAME POINT  
ON THE BROW  
OF THE HILL AS  
FLOWERCHILD DID.

THEY STOP AND  
LOOK DOWN)

~~PAN L~~

~~TO~~

~~LS CAPT/MAGS~~

~~& JEEP~~

~~(DR/ACE P.O.V.)~~

A ACE: Oh no, I don't believe it.

(DOWN IN THE  
HOLLOW BY THE  
BUS, CAPTAIN  
COOK IS HOLDING  
FORTH TO MAGS.

WE FAINTLY HEAR  
HIM SAYING:)

169A POV BUS

B CAPTAIN: Well, of course, if you've  
been on as many trips as I have, you  
get to know that these vehicular  
shrines are ...

170.

2S A/B

(ACE LOOKS AT  
THE DOCTOR  
QUESTIONINGLY)

C THE DOCTOR: Well, at least, the bus  
looks interesting.

171.

LS A/B

DR/ACE INTO F/G

(THEY START OFF  
DOWN THE HILL  
TOWARDS THE  
HIPPY SITE)



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SPOOL NOS: HR41622/HR41623

SPOOL NOS: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
169 170	1	ENTER ROF TO M2S ACE/DOC. TRACK R-L as they walk they look to bus area. Dialogue A & C	15"	10:27:14
	2	& again (HR41622)	20"	10:27:51
3A 1/1	1	DOC/ACE POV BUS AREA with Captain & Mags DOC/ACE WIPE FRAME R-L Dialogue A&C guidetrack only. N/G false start	05"	10:36:34
	2	GOOD  (HR41622)	10"	10:37:01

30

30. EXT. HIPPY SITE. DAY.

(THE CAPTAIN,  
MAGS AND ACE  
ARE ALL STANDING  
STUDYING THE  
BUS.)

SHOTS AFTER  
REHEARSAL

THE DOCTOR STANDS  
CLOSER TO IT,  
THE SIGNS AND  
DRAWINGS ON THE  
SIDE OF THE BUS  
HAVE BEEN CRUELY  
PAINTED OUT AND  
HE IS TRYING TO  
DECIPHER THEM)

172.

GROUP SHOT/BUS F/G

A CAPTAIN: It's obviously some sort  
of shrine. I saw one much like this  
on Dioscuros once.

(THE DOCTOR  
LOOKING UP  
FROM HIS SEARCH)

173.

LS GROUP  
(ACROSS THE LAKE)

B THE DOCTOR: Shrine or not, (DR TURNS TO  
LAKE) I can't help feeling there's something  
sinister here.

174.

MLS CAPT

C CAPTAIN: I wonder that you manage  
to explore anything, ~~old chap~~.  
Everything seems to alarm you.

175.

MLS DOCTOR

D THE DOCTOR: (Turns to Capt) Not everything.  
~~I~~ I trust my instincts. (DRILY) You may  
recall, they're not always wrong.

176.

GROUP SHOT A/B  
PAN L WITH MAGS

Tight 4s?

E ACE: (IMPATIENTLY) Oh come on,  
Professor, let's explore.

67

(ACE RUNS OFF  
TOWARDS THE  
DRIVER'S COMPARTMENT.

MAGS FOLLOWS  
HER AND THERE  
IS A TUSSLE AS  
TO WHO GOES IN  
FIRST).

177.

2S CAP/DOC

PAN THEM L

F CAPTAIN: (SMIRKING) I agree with  
your young 'friend'. Let's explore.

(THE CAPTAIN STARTS  
TO MOVE TOWARDS  
THE PASSENGER  
ENTRANCE OF THE  
BUS.

THE DOCTOR, STILL  
UNEASY, SHRUGS  
PHILOSOPHICALLY  
AND DECIDES TO  
FOLLOW./DOC ENTERS FIRST  
CAPTAIN LAST./

178.

INSIDE THE BUS

179.

4S MAGS/ACE/CAP/DOC

CS ~~BOX PAN UP TO~~ ACE'S FOOT  
MS ACE + PEDAL

~~ACE FINDS THE BOX~~

SUDDENLY HE STOPS  
AND PEERS AHEAD  
OF HIM IN HORROR.

179A

4S A/B

THE MECHANICAL  
VOICE FLOWERCHILD  
HEARD COMES FROM  
INSIDE THE BUS,  
BEHIND THE CURTAIN.

180.

MS CURTAIN HOLD TO  
MS CONDUCTOR

G BUS CONDUCTOR: Anymore fares, please./  
Anymore fares.  
No standing inside. (cont ...)

(COMING FROM BEHIND THE  
CURTAIN IS A  
METAL FACED ROBOT  
DRESSED IN THE  
GARB OF A LONDON  
TRANSPORT TICKET  
COLLECTOR WITH  
A TICKET MACHINE  
ROUND ITS NECK.

(68)

THE ROBOT HOLDS  
OUT THE METALLIC  
HANDS THAT KILLED  
FLOWERCHILD  
THREATENINGLY)

181.

MS CAPTAIN

RAN R TO MS DOC

H BUS CONDUCTOR: Hold tight please. /

(THE DOCTOR AND  
THE CAPTAIN STARE  
MESMERISED AS IT  
APPROACHES)

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 17/5/88  
Session: a.m.

EPISODE/SCENE NO. 1/30  
 HIPPY BUS

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
173	1	LS GROUP (FROM ACROSS LAKE) Dialogue guidetrack only A-C	17"	10:42:15
	2	A/B good Wants for Doc's line "I can't help feeling" (B)	18"	10:44:28
175 176 177	1	<u>CAMERA 1</u> TIGHT 4S Dialogue A-F THEY ALL MOVE TO LOF TO ENTER BUS.  OK but again	30"	10:56:51
	2	<u>CAMERA 2</u> W4S DOC/CAP/MAGS/ACE  A/B - good	30"	10:58:08
174	1	<u>CAMERA 1</u> O/S 2S FAV CAPTAIN Dialogue A-D Use for dialogue C  N/G lorry in b/g	20"	11:05:18
	2	A/B - good	22"	11:06:10
175	1	<u>CAMERA 1</u> O/S 2S FAV DOC Dialogue A-D N/G action	24"	11:08:18
	2	N/G sound overlap	23"	11:10:37
	3	N/G fluff	19"	11:11:47
	4	GOOD	23"	11:13:00

"DOCTOR WHO" 7J  
 "Greatest Show"

RECORDING DATE 17/5/88  
 Session: a.m.

EPISODE/SCENE NO.. 1/30  
 HIPPIY BUS

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
178 179A	1	<u>CAMERA 2</u>  INSIDE BUS. 4S DOC/CAP/MAGS/ACE MAGS/ACE B/G. CAP/DOC F/G Dialogue E-G (G - OOS)	31"	11:40:03
	2	GOOD	32"	11:42:21
181	1	MS CAPTAIN (MAGS PEERS OVER SHOULDER IN ROF) PAN TO MS DOC FOR LINE H  N/G pan	5"	11:48:04
	2	A/B - good	6"	11:48:17
180  180 main II	1	<u>HR41624 / HR41625</u>  MS CURTAIN. HOLD TO MS CONDUCTOR. Dialogue G	15"	12:47:57
		CURTAIN UP & DIALOGUE BY CURTAIN. N/G head move.	10"	12:50:13
		& again	14"	12:50:53
179	1	<u>HR41624/HR41625</u> - check which ?? CS ACE'S FOOT ON PEDAL cam.	5"	14:41:05
	2	A/B	5"	14:41:42



CAMERA ON RUNNING BOARD

31. EXT. ROAD. DAY.

140.

2S DRIVER/CLOWN  
PAN R  
TO TIGHT SHOT  
BELLBOY

/ (THE HEARSE DRIVES  
SWIFTLY BACK ALONG  
THE WAY IT CAME.

BELLBOY IS IN  
THE BACK WITH THE  
CHIEF CLOWN BY  
HIS SIDE. IT TURNS  
A CORNER AND THERE  
AHEAD IS THE  
CIRCUS SITE.

BELLBOY LOOKS  
AT IT GRIMLY.  
THE CHIEF CLOWN  
SMILES AND REMOVES  
HIS BLACK HAT  
MOCKINGLY)

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE

Session

EPISODE/SCENE NO. 1/31

INTERIOR HEARSE

SPOOL NOS: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
140	1	C2S DRIVER/CHIEF CLOWN driving along CH.CLOWN SMILES & TURNS TOWARDS CAMERA. PAN L-R TO TIGHT SHOT BELLBOY lying in back. (See clown seated in back)		14:43:36
	2	FALSE START A/B - ** Don't see clown seated in back.		14:44:02

181A

CU TICKET MACHINE

32. EXT. THE HIPPY SITE. DAY.

INSIDE BUS

182.

H/A BEHIND BUS CONDUCTOR  
GROUP SHOT

/ (THE DOCTOR AND THE  
CAPTAIN RUN FROM  
THE BUS PURSUED  
BY THE TICKET  
CONDUCTOR. THE  
CONDUCTOR PRESSES  
HIS TICKET MACHINE.  
AN EVIL-LOOKING RAY  
SHOOTS FROM IT  
PAST THE DOCTOR'S  
EAR.

~~Z/I TO ACE~~

~~(IN DRIVER'S SEAT)~~

WORKSHOP  
RAYS

183.

MS CONDUCTOR & MACHINE

INSIDE THE DRIVER'S  
CUBICLE ACE AND  
MAGS ARE SEARCHING  
THROUGH THE COMPARTMENTS.

ACE HAS TRIGGERED THE  
CONDUCTOR BY PUTTING  
FOOT ON PEDAL. /

184.

as 182  
H/H MS CAP  
SLOW TIGHTEN

A

CAPTAIN: ~~Now, now~~, old chap, steady  
on.

*I say*

(THEY RUSH OUT OF  
THE COMPARTMENT.  
AS THEY EMERGE,  
THEY SEE THE  
CONDUCTOR CLOSING  
IN ON THE CAPTAIN,  
WHO HAS TO DODGE  
THE RAYS ISSUING  
FROM THE TICKET  
MACHINE) /

185.

MS CONDUCTOR

B

BUS CONDUCTOR: Fares please ... Hold  
on tight ... Ding ding ... /

186.

as 182 + 184  
H/H GROUP SHOT  
CONDUCTOR F/G

- 1/65 -

C CAPTAIN: You've got it wrong.  
He's paying the fares not me.

(HE POINTS TOWARDS  
THE DOCTOR. THE  
CONDUCTOR TRANSFERS  
HIS ATTENTION TO  
THE DOCTOR AND THE  
CAPTAIN BREATHES  
A SIGH OF RELIEF.

ACE IS FURIOUS)

~~SLOW TIGHTEN~~

~~TO~~

PAN TO

O/S 2S FAV DDC

D ACE: ~~He can't do that.~~

E MAGS: ~~He just has.~~

(SHE HOLDS ACE  
BACK. THE TICKET  
COLLECTOR IS NOW  
CLOSE TO THE  
DOCTOR WHO HOLDS  
HIS GROUND)

2/I.  
TIGHTEN TO

MCU DDC,

F BUS CONDUCTOR: Any more fares ...  
Any more fares ... Ding ding.

G THE DOCTOR: Well, yes, I would like  
a ticket actually. I'd like a there  
and back, off peak, weekend break,  
supersaver, senior citizen, bi -  
monthly season with optional luggage  
facilities and a free cup of coffee  
in a plastic cup, a chocolate  
sandwich and make it snappy you  
metallic moron/

MS

187.

~~MCU~~ CONDUCTOR at front of  
bus

HOLD TO O/S 2S  
DOC/CONDUCTOR

(THE CONDUCTOR IS  
STOPPED IN HIS  
TRACKS AND FREEZES  
IN BAFFLEMENT. THE  
DOCTOR SEIZES HIS  
OPPORTUNITY)

H If I might take a look at that ticket  
machine of yours. (cont...)

- 65 -

(71)

188. MS DOCTOR / (THE DOCTOR REACHES  
ACROSS AND EXAMINES  
THE MACHINE)

PAN DOWN TO MACHINE

I THE DOCTOR: (cont) Ah yes.

189. / (HE PRESSES A  
BUTTON ON THE  
MACHINE. DOC, ACE & MAGS  
PRESS AGAINST FRONT OF BUS.

~~GROUP SHOT~~  
~~CONDUCTOR F/G~~  
~~PAN R ONTO CONDUCTOR~~  
25 DC/COND +  
MACHINE

THE ROBOT PROMPTLY  
LOOKS DOWN, TURNS  
THE TICKET MACHINE  
ROUND AND POINTS  
THE MACHINE AT  
ITSELF.

190. IT OPERATES THE  
MACHINE. THE RAYS  
SHOOT OUT AND HIT  
THE CONDUCTOR IN  
THE FACE. / IT KEELS  
OVER TOTALLY INOPERATIVE)  
FX MODEL  
(IT FALLS TO PIECES)

191. J (REGARDING IT) ~~All's fares in love and~~  
~~war.~~ Just the ticket.  
TIGHT 3S MAGS/DOC/ACE

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 17/5/88  
Session: a.m.

EPISODE/SCENE NO. 1/32  
 HIPPI BUS

SPOOL NO:HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
182 184 186	1	H/H GROUP SHOT. CONDUCTOR F/G ROF. GO WITH CONDUCTOR AS HE WALKS FORWARD TO 2S CAPTAIN/CONDUCTOR. PAN R TO 2S DOC/CONDUCTOR Z/I TO MCU DOC Dialogue A-H <u>CAMERA 2</u>  N/G action	37"	12:07:12
	2	A/B - OK??	40"	12:11:24
	3	N/G fluff mid G	27"	12:14:03
	4	A/B A-H Good	39"	12:15:15
188 189	1	2S DOC/CONDUCTOR (ROF) Dialogue H-I F/S	15"	12:23:37
	2	GOOD	15"	12:24:36
19	1	3S MAGS/ACE/DOC (REACTION TO CONDUCTOR COLLAPSING)	10"	12:27:30
183 185	1	<u>HR41624/HR41625</u> MS CONDUCTOR TO CU CONDUCTOR. EXITS LOF	15"	12:53:47
	2	Rehearsal on VT???		12:54:38
	3	Line B & Line F	17"	12:55:04
	4	Line B & Line F	15"	12:56:10



"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 17/5/88  
Session: a.m.

EPISODE/SCENE NO. 1/32

SPOOL NO: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
187	1	MS CONDUCTOR DOC IN F/G LOF	23"	13:03:11
190	1	<u>CAMERA 1</u> MLS COLLAPSING CONDUCTOR	<u>CAMERA 2</u> MS CONDUCTOR COLLAPSING	11" 14:30:04
		CU TICKET MACHINE (Elstree shot) <u>SPOOL NO:</u> H76129		20:08:15

33. EXT. CIRCUS SITE. DAY.

141.

LS HEARSE  
VESTIBULE F/G

(BELLBOY IS BUNDLED  
OUT OF THE HEARSE  
BY THE TWO CLOWNS  
STRUGGLING AS HE  
GOES)

142.

L/A REAR OF HEARSE  
TRACK R AND CRANE UP  
TO SEE VESTIBULE B/G

(T3) 05:03:16  
(T2) N/G  
Action  
05:02:40  
(T1) F/S  
05:01:53  
- 1/71 -  
N/G Huff

HR 044277

(27)

N.B. CLOWNS IN  
UNDERTAKERS OUTFITS.

35. INT. CIRCUS VESTIBULE. DAY.

153.

TIGHT SHOT POSTERS

PAN R. & WIDEN  
SEE MORGANA ~~RE~~  
~~GREEN BALL~~ SCATED  
BY CARAVAN

/ (THE VESTIBULE IS  
DECORATED WITH  
POSTERS ADVERTISING  
THE CIRCUS IN  
VARIOUS VENUES  
AND AGAINST THE WALLS  
ARE ARRANGED BRIGHTLY  
COLOURED KITES  
SIMILAR TO THOSE  
ALREADY SEEN./

DUB CIRCUS  
MUSIC FROM  
TENT &  
CANNED APPLAUSE

154.

GROUP SHOT  
BELLBOY/CHIEF CLOWN/  
& CLOWNS  
BB EXITS RGT

~~PAN L~~

INCLUDE MORGANA  
GO WITH CH. CLOWN  
- SEE BB FALL

IN THE BACKGROUND  
THE CANNED NOISES OF  
THE CIRCUS. A TICKET  
BOOTH WITH A LARGE  
CRYSTAL BALL PLACED  
AT THE FRONT OF  
IT. ON ONE SIDE  
OF THE VESTIBULE  
IS A COVERED ENTRANCE  
FROM THE SITE. ON  
THE OTHER ANOTHER  
COVERED ENTRANCE  
THAT LEADS INTO  
A BILLOWING TENT  
CORRIDOR AND ON  
INTO THE RING  
ITSELF.

BELLBOY IS ON  
HIS KNEES BEFORE  
THE CHIEF CLOWN WHO IS  
JUST REMOVING THE LAST OF HIS  
BLACK OUTDOOR CLOTHES  
TO LEAVE HIS  
BEAUTIFUL SPANGLED  
COSTUME FULLY  
REVEALED. THE OTHER  
CLOWN STANDS GUARD.

BELLBOY IS WHIMPERING.

MORGANA, DRESSED  
IN A FUTURISTIC  
KAFTAN AND BEADS,  
LOOKS ON UNCERTAINLY)

(Break next)

(27)

(T3)

Morg: What have you done  
down Not nearly enough (28)

05:08:46 1/72 -

P/u  
(T1)

LET CH.CLOWN GO R  
ON  
S155

~~we need him.~~  
MORGANA: ~~Isn't it enough that we've~~  
~~got him back?~~

CHIEF CLOWN: ~~You know it isn't,~~  
~~Morgana.~~ He'll have to be punished.

R E C O R D I N G

B R E A K

COSTUME CHANGE Morgana

155.

2

(T3)

(T2)

L/A 2S MORG/BELL

05:11:22

05:09:44

BELLBOY: Flowerchild ... Flowerchild ...

MORG: Where is she

CHIEF CLOWN: Poor Bellboy. He still  
thinks she may have escaped.

156.

1

MS

3S MORG/BELL/CH.CLOWN

156A

2

HOLD TO 3S A/B

MORGANA: Listen, Bellboy, I want to  
try and explain why we've -

156B

MS CH.CLOWN

PAN L TO 2S

CLOWN/MORG

CHIEF CLOWN: Save your breath.

(TO THE OTHER CLOWN)

Take him into the ring. He knows  
what's waiting there.

157.

MS BELLBOY & CLOWNS

PAN L & HOLD ON  
CH.CLOWN/MORG.

LET HIM GO

BELLBOY: Please, no ... no.

(BELLBOY IS DRAGGED  
AWAY BY THE  
ATTENDANT CLOWN.  
THE OFFSTAGE NOISES  
GROWN IN VOLUME.  
THE CLOWN SMILES  
AS HE HEARS IT.  
MORGANA LISTENS  
ANXIOUSLY)

MORGANA: What if a visitor arrives  
now?

CHIEF CLOWN: (SHRUGGING) If they come,  
they come.

RECORDING PAUSE

35"

40"

35" - 72 -

(28)

34. EXT. HIPPY SITE. DAY.

192.

LS JEEP L-R

ACE F/G

~~PAN R TO MRS ACE~~

~~SEE DOC IN B/G~~

(THE JEEP AGAIN  
IS DRIVING OFF  
INTO THE DISTANCE.

ACE AND THE  
DOCTOR STAND NEAR WATER.  
ACE THROWING IN STONES.

12A

DEEP 2S ACE/DOC  
HOLD TO TIGHT 2S

A THE DOCTOR: Some people can't bear to  
be proved wrong.

B ACE: He'd have let tin-head do you in.

C THE DOCTOR: Let's not bear grudges.  
He can't help being a pompous, selfish,  
self-satisfied meddler.

D ACE: Mags might be OK if he wasn't  
around.

E THE DOCTOR: ~~Indeed~~ If a little odd.

193.

CU EARRING

CRANE UP TO  
TIGHT 2S ACE/DOC

TRACK R

F ACE: <sup>Doctor</sup> ~~Hey~~ Look. (SHE PICKS  
UP EARRING LYING NEAR WATER)

G THE DOCTOR: <sup>Do you like it</sup> ~~You like that?~~

H ACE: (PICKING IT UP) Yeah.

I THE DOCTOR: (PACING AROUND THOUGHTFULLY)  
Well if there's no keeper then the  
finder has it.

HOLD 2S

J ACE: Ace!

(SHE PINS IT ON  
HER JACKET LIKE  
A BADGE)

K What do you reckon happened here  
then, Professor? Were the people in  
this bus attacked on their way to  
the Circus?

L THE DOCTOR: Presumably. <sup>Whoever.</sup> And ~~whatever~~  
attacked them destroyed them and  
wrecked their bus.

M ACE: So that evil you felt - was that  
the bus conductor?

N THE DOCTOR: Yes, I think so. Anyway,  
whoever left him on guard ~~there~~  
~~seems to have~~ gone now. Perhaps ~~they~~  
~~at~~ millennia ago.

O ACE: Nothing to do with the Circus  
being scary?

P THE DOCTOR: I'm afraid I think not.  
That was all just good publicity.

Q ACE: Pity. Might have made it more  
interesting. (PAUSE) Are we still  
going there?

R THE DOCTOR: Yes. I feel in just the  
right mood. And, after two brushes  
with death in one day, I ~~rather~~  
hoped you might be.

HOLD 2S  
(AS THEY WALK AWAY)

S ACE: (WITHOUT MUCH ENTHUSIASM) If you  
say so, Doctor.



T THE DOCTOR: (IN PLEASED SURPRISE)  
Doctor, eh? So you can remember  
~~if you want to.~~

u ACE: (NODDING CHEERFULLY) Seems so,  
~~Professor.~~

~~(THE DOCTOR ROLLS  
HIS EYES IN DESPAIR.~~

~~THEY START WALKING  
AWAY FROM THE  
CLEARING)~~

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 17/5/88

Session p.m.

EPISODE/SCENE NO. 1/34  
HIPPI SITE

SPOOL NOS: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
192	1	ACE IN F/G ROF THROWING STONE Jeep in b/g R-L Jeep exits. No dialogue N/G action	13"	14:49:19
	2	GOOD  CAMERA 2 HR41625	12"	14:51:34
2A	1	DEEP 2S ACE/DOC. (Doc on step of bus) DOC COMES FORWARD TO M2S ACE/DOC  Dialogue A-I N/G too slow	05"	15:03:09
	2	After F/S GOOD CAMERA 2 HR41625	30"	15:03:58
193	1	CU EARRING ON GROUND. ACE'S HAND IN ROF P/O TO C2S ACE/DOC. THEY STAND TO M2S & WALK AWAY FROM CAMERA ML2S DOC/ACE. Dialogue F-U  N/G camera - out dialogue L	30"	15:16:34
	2	N/G fluff line I Again P/U N/G camera framing	10" 1'00	15:17:52 15:18:10
	3	N/G fluff line K	30"	15:21:56
	4	GOOD Dialogue F-U Poss boom shadow in bottom ROF  CAMERA 2 HR41625	1'05	15:22:36

36. EXT. THE CIRCUS SITE. DAY.

137. \_\_\_\_\_ / (CAPTAIN COOK  
LONG LEGGED CLOWN - AND MAGS DRIVE  
JEEP BETWEEN LEGS UP IN THEIR JEEP.  
  
THE CLOWN WAVES.  
THEY DRIVE ON)

138. \_\_\_\_\_ /  
L/A TALL CLOWN (HE POINTS)

139. \_\_\_\_\_ /  
JEEP PULLS UP AT  
REAL VESTIBULE

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 1/36  
CIRCUS SITE

RECORDING DATE 16/5/88

Session p.m.

SPOOL NOS: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
139	1	WS VESTIBULE - JEEP ENTERS ROF TO TENT. (CAMERA 1 - <u>HR41622</u> )		17:24:09
137?	1	WS ROAD. JEEP INTO TOP OF FRAME. TOWARDS CAM. STILT WALKER WIPES FRAME R-L JEEP EXITS LOF  (CAMERA 2 - <u>HR41623</u> )		17:24:09
138.	1	JEEP IN ROF - pan up to L/A CLOWN CLOWNS POINTS THE WAY. JEEP EXITS LOF	10"	17:28:16
	2	A/B  (CAMERA 1 - <u>HR41622</u> )	10"	17:28:58

37. EXT. ROADSIDE. STALL. DAY.

69. \_\_\_\_\_ / (DOWN THE ROAD  
MLS WHIZZKID COMES THE WHIZZKID  
(OVERBROW OF HILL) ON HIS BMX BIKE.  
~~FRUITSTALL P/O~~

THE STALLSLADY  
VISIBLY MELTS  
AT THE SIGHT)

70. \_\_\_\_\_  
MS STALLSLADY  
HOLD TO 2S

A WHIZZKID: (STOPPING) Hi.

B STALLSLADY: Hello, young man. Just  
arrived from the Landing Port?

2S Pw. Whizzkid

C WHIZZKID: That's right.

71. \_\_\_\_\_  
MS STALLSLADY

D STALLSLADY: You've no idea what a  
relief it is to see a nice, clean,  
respectable boy like you after the  
riff-raff I usually deal with. Can  
I help you at all?

72. \_\_\_\_\_  
~~MS~~ WHIZZKID  
MS

E WHIZZKID: Yes, please. (PAUSE) Can you  
tell me the way to the Psychic Circus?

73. \_\_\_\_\_  
~~MS~~ STALLSLADY  
MS

(THE STALLSLADY'S FACE  
FALLS)

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO.

1/37  
STALL

RECORDING DATE 15/5/88

Session p.m.

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
69 70	1	WHIZZKID ON BIKE OVER HORIZON. CYCLES TOWARDS STALL TO M2S STALLS/WHIZZKID  Dialogue A-E  N/G action	37"	16:03:11
	2	GOOD  (CAMERA 1 - HR35065)	37"	16:04:41
70	1	MS STALLSLADY IN LOF. WHIZZKID ENTERS ROF TO M2S STALLS/WHIZZKID  Dialogue A-E  N/G bike performance??	37"	16:03:11
	2	GOOD  (CAMERA 2 - HR41619)	37"	16:04:41
72		MCU WHIZZKID. (STALLS IN LOF) Dialogue A-E  (CAMERA 1 - HR35065)	23"	16:07:15
71 73	1	MCU STALLSLADY (WHIZZ IN ROF) Dialogue A-E  (CAMERA 2 - HR41619)	23"	16:07:15



GOOD

N/G  
Action

N/G Action.

D/S DRAPES OUT

38. INT. CIRCUS VESTIBULE. DAY.

158.

2S CH.CLOWN/MORG

MORGANA & CHIEF CLOWN AT BOOTH.

CHIEF CLOWN: Coming to watch?

MORGANA: ~~No I don't enjoy it~~

~~like you.~~ *The shows about to start I've seen enough already.*

159.

2S CAP/MAGS

TRACK L TO  
3S MORG/CAP/MAGS

CHIEF CLOWN SWIFTLY EXITS AS

THE CAPTAIN & MAGS RUSH  
THROUGH DOOR INTO  
VESTIBULE.

CAPTAIN: Greetings, my good woman.  
This is the Psychic Circus, isn't it?

MORGANA: Yes, that's right.

(ROARS OF LAUGHTER  
FROM THE RING)

CAPTAIN: (LISTENING) Sounds like  
things are going well. Come on,  
Mags.

MORGANA: But -

CAPTAIN: But what?

PAN L HOLD 3S

160.

2 D  
2S MORGANA/CAP

MORGANA: You can't go in just now.  
There's a speciality act being  
rehearsed and -/

CAPTAIN: All the better.

(HE MOVES TOWARDS  
THE ENTRANCE TO THE  
RING, FOLLOWED BY  
MAGS)

160  
2S MORGANA/CAP

(T3) (T2) (T1)  
- 1/76 -

(30)

161.

4S CH.CLOWN/CAP/  
MORG/MAGS

MORGANA: You don't understand.  
You shouldn't f

(THE CHIEF CLOWN  
APPEARS IN THE  
ENTRANCE.

THE CAPTAIN AND  
MAGS ARE MOMENTARILY  
STOPPED IN THEIR  
TRACKS.

BUT THE CLOWN  
SMILES, STEPS  
ASIDE AND GESTURES  
THEM THROUGH) /

162.

MS MORGANA

CAP/MAGS THROUGH  
F/G R-L

CAPTAIN: Thank you, my good man.

(HE AND MAGS  
GO OFF TOWARDS  
THE RING FOLLOWED  
BY THE CLOWN.

MORGANA WATCHES  
THEM GO AND THEN  
SHRUGS)

32"

30"

29"

RECORDING PAUSE

(30)

UNICYCLE CLOWN & CIRCUS / 39. EXT. THE CIRCUS SITE. DAY.

121. /

UNICYCLIST F/G

DR/ACE INTO B/G

(THE DOCTOR AND  
ACE TURN THE  
CORNER THAT  
LEADS TO THE  
CIRCUS.

THE CLOWN IS STILL  
PRACTISING HIS  
TUMBLING)

A THE DOCTOR: Not as far as we feared.  
Look.

122. /

CLOWN ON UNICYCLE

(THE CLOWN SEES  
THEM AND GIVES  
A CHEERY WAVE)

123. /

2S DR & ACE

B ACE: I still think clowns are creepy.

C THE DOCTOR: Nonsense.

42

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 1/39  
CIRCUS

RECORDING DATE 16/5/88

Session p.m.

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
121	1	UNICYCLIST IN F/G ROF DOC/ACE IN B/G Dialogue A-C  THEY EXIT LOF  (CAMERA 1 - HR35065)  N/G Didn't like shot	08"	15:16:20
121 2nd vers	1	H/A LOOKING DOWN ON UNICYCLIST DOC/ACE IN LOF  Dialogue A - "Not as far as we feared"  DOC/ACE EXIT ROF  N/G CAM.	10"	15:25:14
	2	N/G Sylvester not happy	12"	15:25:54
	3	OK?	12"	15:28:31
	4	GOOD  (CAMERA 1 - HR35065)	10"	15:29:16
122 123	1	<u>Reverses</u>  CLOWN HEAVY F/G ROF DOC/ACE IN ROF - WALK TOWARDS TENT Dialogue A-C  N/G Sophie too far	15"	15:35:05
	2	N/G Sylvester masked	13"	15:36:33
	3	GOOD CAMERA 1 HR35065	15"	15:37:08

"Greatest Show"

Session

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
		MCU CLOWN WAVING. (Doc/Ace POV) (CAMERA 1 - HR35065)	08"	15:47:29
		Matt shot          CAMERA 2 HR41619	25"	15:41:40

HR044283

- 1/78 -

(T2)

(T1)

S241

11:06:52 4S. Z/I

TO MS RINGMASTER.

(108)

11:06:12.

40. INT. THE CIRCUS RING.

241.

DEEP 4S CLOWN/BELLBOY  
CLOWN F/G  
R/MASTER B/G

/(BELLBOY GUARDED  
BY CLOWNS IN A  
SPOT.

IN ANOTHER SPOT  
RINGMASTER LOOKS  
AT BELLBOY.  
CRACKS HIS WHIP

STET.

WHIPCRACK

242.

MS RINGMASTER

THE CAMERA REMAINS  
TIGHT, MOVING  
BETWEEN THESE  
FIGURES. BUT WE  
HEAR THE RECORDED  
ROAR OF THE CROWD.

THE RINGMASTER  
IS RAPPING AS  
BEFORE

SLOW  
Z/I TO  
MCU RINGMASTER

Now

RINGMASTER:

~~as~~ welcome, folks, I'm so glad  
you all came  
To one big circus with one big  
~~for~~ name.  
There's lots of surprises you can  
take it from me.  
At the Greatest Show in the Galaxy.

243.

MS BELLBOY

AS.

S244

11:07:56.

20"

21"

RECORDING PAUSE

(108)



41. EXT. THE CIRCUS SITE. DAY.

124.

2S DR & ACE (FROM REAR)  
(MAT IN MODEL & VESTIBULE)

(THE DOCTOR AND  
ACE ARE LOOKING  
DOWN ON THE CIRCUS  
TENT.

125. .

L/S DR & ACE  
VESTIBULE F/G

ACE IS STILL NOT  
LOOKING VERY  
ENTHUSIASTIC.

THE DOCTOR SHRUGS  
AND STARTS TO  
WALK DOWN THE HILL  
TOWARDS THE TENT.

ACE FOLLOWS AFTER)

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 16/5/88  
Session: p.m.

EPISODE/SCENE NO. 1/41  
CIRCUS SITE

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
124		TAKE FROM PREVIOUS SCENE.		
125	1	DOC ENTERS ROF. BECKONS ACE - SHE ENTERS ROF BACK TO CAM. ML2S DOC/ACE N/G - positions & voices	12"	15:57:35
	2	A/B - good THEY WALK TOWARDS TENT.  CAMERA 1 - HR41622	13"	15:58:29

(T1)

11:11:36.

HR 044283

- 1/80 -

(65)

S (242) 2S MAGS/CAP.  
S (244A) 2S MAGS/CAP.  
Z/I to MS MAGS  
S (245) MS MAGS SCREAMING.

42. INT. THE BIG TENT. SEATING.

S (248) MS SILENT SCREAMING.

242.

2S MAGS/CAPT

/(MAGS AND THE  
CAPTAIN ENTER  
THE TENT.

THEY STAND AT  
THE ENTRANCE  
AMONG THE SEATING  
LOOKING TOWARDS  
THE RING EXPECTANTLY.

WE HEAR A DRUMROLL)

DUB FANFARE/ DRUMROLL
-----------------------------

(65)

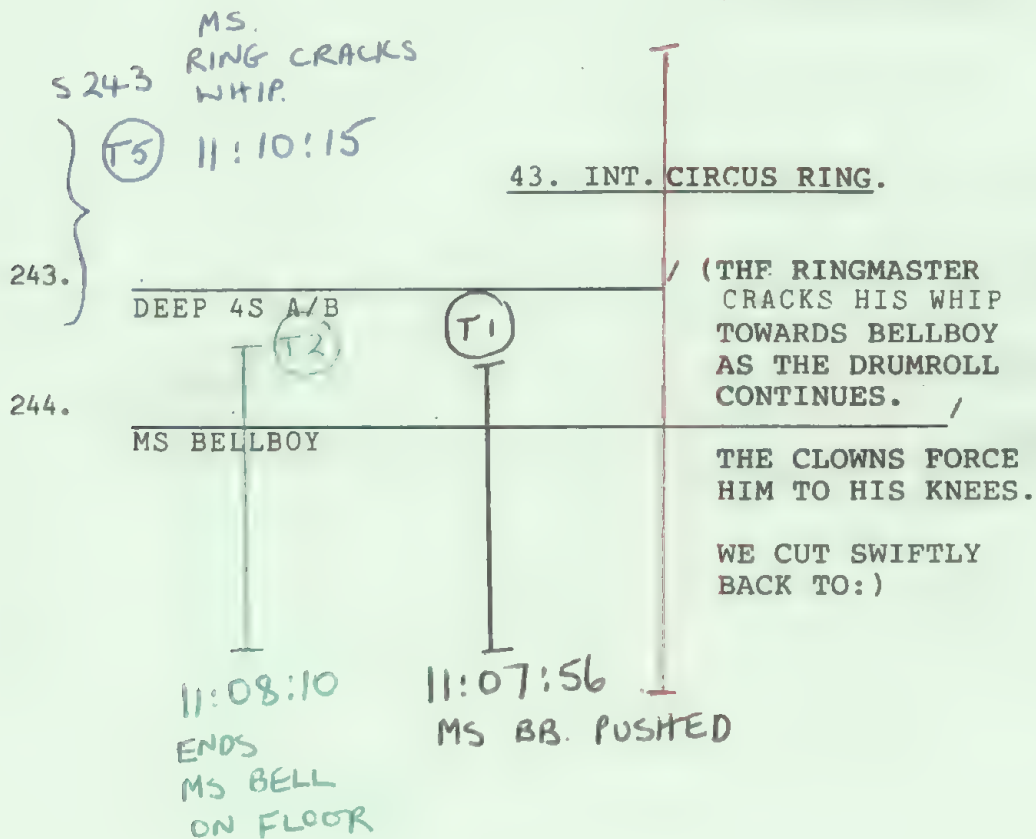
\* W/T WHIP  
CRACK  
- Sound only.

- 1/81 -

HRO44 283

(66)

(T1) 11:07:39



(66)

(TI)

MAGS/CAPT

S244A.

44. INT. THE BIG TENT. SEATING.

244A

2S MAGS/CAPT

/(MAGS AND THE  
CAPTAIN WATCHING.

BELLBOY STARTS TO  
SCREAM AS IF IN  
PAIN.

THE CRACKLE OF  
HIGH VOLTAGE  
ELECTRICITY BEING  
RELEASED.

HIGH VOLTAGE  
LIGHTING

SLOW Z/I  
TO MS MAGS

FLASHES OF BLUE  
LIGHT ILLUMINATE  
MAGS AND THE CAPTAIN.

WE MOVE IN ON MAGS'  
FACE AND STAY THERE  
AS SHE WATCHES.

BELLBOY'S SCREAMING  
TAILS OFF INTO A  
WHIMPER.

MAGS CONTINUES TO  
STARE AND HER  
COMPOSURE STARTS  
TO CRACK. WE  
STAY ON HER FACE.

LOUD DISTORTED  
CANNED LAUGHTER  
AND APPLAUSE START  
UP.

MAGS STARTS TO  
SCREAM HERSELF.

THE LAUGHTER AND  
APPLAUSE GETS  
LOUDER)

RECORDING PAUSE

REAL VESTIBULE

45. EXT. THE CIRCUS SITE. DAY.

(as 125)

126.

2S DR/ACE

(VESTIBULE F/G)

(THE DOCTOR AND  
ACE ARE APPROACHING  
THE TENT.

THE LAUGHTER AND  
APPLAUSE COMES  
DISTANTLY FROM  
THE TENT, AND  
FAINTLY ABOVE THAT,  
THE SCREAMING)

A THE DOCTOR: Listen! They're  
all having a good time in there.

B ACE: (STOPPING) Don't you hear  
it?

C THE DOCTOR: Hear what?

D ACE: That screaming.

(THE DOCTOR STRAINS  
HIS EARS TO HEAR  
IT)



(T1)

S245

HR044283

- 1/84 - S247

(68)

46. INT. THE CIRCUS RING.

S245

11:13:08

245.

MS MAGS

(THE CANNED LAUGHTER  
AND APPLAUSE CONTINUES.

LAUGHS  
APPLAUSE

246.

MS RINGMASTER

S246

11:10:51

MAGS IS DESPERATELY  
SCREAMING.

THE RINGMASTER  
STILL IN HIS SPOT  
TAKES OUT A REMOTE  
CONTROL, POINTS IT  
AT MAGS AND PRESSES  
A BUTTON ON IT.

247.

2S MAGS/CAPT  
12"

S247

(T1) 11:12:27.

MAGS CONTINUES TO  
SCREAM BUT NO SOUND  
COMES OUT.

THE CANNED LAUGHTER  
AND APPLAUSE, HOWEVER,  
CONTINUE)

RECORDING PAUSE

(68)

REAL VESTIBULE

47. EXT. THE CIRCUS SITE. DAY.

127. \_\_\_\_\_ / (THE DOCTOR IS  
2S ACE/DR STILL LISTENING,  
FROM CAR BUT THE SCREAMING  
REAL VESTIBULE B/G IS NO LONGER  
AUDIBLE)

E THE DOCTOR: I can't hear anything.

F ACE: I was sure ...

G THE DOCTOR: ~~I think~~ you're just  
making excuses because you don't  
like circuses.

128. \_\_\_\_\_ /  
MCU ACE

H ACE: No, no, it's not that.

129. \_\_\_\_\_ /  
2S A/B (THE DOCTOR STARTS  
TO MOVE TOWARDS  
THE TENT.

ACE REMAINS WHERE  
SHE IS, STILL  
TRYING TO HEAR THE  
SCREAMING)

45

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 16/5/88  
Session: a.m.

EPISODE/SCENE NO. 1/45 & 47

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
126	1	<div> <div> CAMERA 1  HR41622 </div> <div> CAMERA 2  HR41623 </div> </div> 2S DOC/ACE Dialogue A-D Reverses for s125 N/G no move off at end.	17"	16:11:49
	2	OK - boom in at end.	14"	16:12:58
127 128 129	1	<div> <div> CAMERA 1  HR41622 </div> <div> CAMERA 2  HR41623 </div> </div> 2S DOC/ACE into MCU ACE (shot 128) Dialogue E-I  N/G action & noise	20"	16:20:01
	2	A/B N/G clown position	22"	16:21:12
	3	A/B OK??	25"	16:23:10
	4	DIFFERENT VERSION EMPTY FRAME. DOC IN ROF & OUT LOF. ACE EXITS TO MS. Dialogue "I can't hear anything" to "Are we going in or aren't we" END ON ACE'S LOOK TO TENT.	25"	16:25:17
	5		25"	16:27:58
	6	A/B	26"	16:29:30

(TI)

HR044283

(69)

- 1/86 -

5248

48. INT. CIRCUS RING.

STET

248.

MCU MAGS

/ (MAGS STILL  
SCREAMING SILENTLY)

(69)

REAL VESTIBULE

49. EXT. CIRCUS SITE. DAY.

130.

DEEP 2S ACE/DOCTOR

(ALMOST AT THE  
ENTRANCE TO THE  
TENT, THE DOCTOR  
TURNS BACK TO ACE)

I THE DOCTOR: Well, are we going  
in or aren't we?

131.

MS ACE

(ACE STANDS STILL  
UNDECIDED. /

132.

DEEP 2S A/B  
HOLD TO 3S  
ACE/CHIEF CLOWN/DOCTOR

~~AND FROM THE  
ENTRANCE TO THE  
CIRCUS, THE  
CHIEF CLOWN APPEARS  
WITH A WELCOMING  
SMILE ON HIS FACE  
BECKONING THEM IN)~~

. FADE OUT

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 16/5/88  
Session: p.m.

EPISODE/SCENE NO.: 1/49

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
130	1	<div>CAMERA 1 HR41622</div> <div>M2S DOC/ACE FAV ACE</div> <div>Dialogue I DOC LOOKS TO TENT &amp; TAKES HAT OFF. LOOKS BACK TO ACE</div>	12"	16:34:25
		<div>CAMERA 2 HR41623</div> <div>MS CHIEF CLOWN</div>		



"DOCTOR WHO"

'THE GREATEST SHOW IN THE GALAXY'

by            Titles    00:00:46.

Stephen Wyatt

EPISODE TWO

Reprise  
+ Sc 1.

REAL VESTIBULE

from Mags & Cap  
into Circus Tent.  
from Mags 1st  
stream.

(REPRISE OF END  
OF EPISODE ONE)

→ up to end  
of last sc.

1. 133. CIRCUS SITE. DAY.

133.

MCU ACE

THE CHIEF CLOWN  
WAITS EXPECTANTLY.

134.

3S ACE/CHIEF/DOCTOR

ACE SAYS A  
SERVO AND JOINS  
THE DOCTOR.

THEY START TO  
WALK TOWARDS  
THE TENT)

into sc 2

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 16/5/88  
Session: p.m.

EPISODE/SCENE NO. 2/1  
CIRCUS SITE

SPOOL NO: HR41622/HR41623

[illegible]

③

00:03:27.

D/S DRAPES OUT

2. INT. CIRCUS VESTIBULE. DAY.

163.

2  
MS MORGANA  
Posters F/G

/ (MORGANA STARES  
THOUGHTFULLY INTO  
HER CRYSTAL BALL.

THE BALL IS CLEAR,  
UNCLOUDED.

IN THE BACKGROUND  
THE CANNED NOISE  
OF THE CIRCUS./

DUB MUSIC  
CANNED  
LAUGHTER

164.

1  
MS CHIEF CLOWN  
  
PAN L TO  
2S ~~MORGANA~~/CH.CLOWN  
MORG.

THE CHIEF CLOWN  
SLIPS BACK INTO  
THE TENT FROM  
OUTSIDE)

CHIEF CLOWN: Two more on the way.

(MORGANA VISIBLY  
PULLS HERSELF  
TOGETHER)

13"

RECORDING BREAK

"DOCTOR WHO" TJ  
"The Greatest show"

RECORDING DATE: 6/6/88  
SESSION. a.m.

EP. 2 SC. 2

SPOOL NO: HR044273

HOT/S	TAKE	SET UP/ SHOT DESCRIPTION	TIMECODE
		<u>Vestibule</u>	
163	1	N/G Cue + noise	00:02:37
164			
	2	N/G False start	00:03:34
	3	N/G Action	00:03:12
	4	GOOD	00:03:27

/ NB: CHIEF CLOWN HAS GONE BACK INSIDE/

REAL VESTIBULE

3. EXT. CIRCUS SITE. DAY.

135.

2S DR/ACE

(THE DOCTOR AND  
ACE STAND AT  
THE ENTRANCE.

THEY LISTEN TO  
THE CIRCUS SOUNDS)

A ACE: I did hear it, that screaming.

B THE DOCTOR: But not now?

(ACE SHAKES HER  
HEAD)

C So we can go in.

D ACE: (UNENTHUSIASTICALLY) Yeah,  
OK.

E THE DOCTOR: Your enthusiasm is over-  
whelming.

~~136.~~

~~2S DR/ACE~~

(HE LIFTS THE  
ENTRANCE FLAP)

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 16/5/88  
Session: p.m.

EPISODE/SCENE NO. 2/3  
CIRCUS SITE

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
135	1	<p><u>CAMERA 1</u> - HR41622</p> <p>EMPTY FRAME. THEY ENTER ROF.  ML2S DOC/ACE to M2S. WALKING TOWARDS CAMERA.  Dialogue A-E  THEY EXIT LOF</p> <p>N/G noise</p>	18"	16:56:18
	2	A/B - N/G too loose	17"	16:57:18
	3	A/B - N/G someone in shot	18"	16:58:13
	4	GOOD	20"	16:59:22
135	1	<p><u>REVERSES - CAMERA 2</u> only HR41623</p> <p>M2S DOC - BACK TO CAM.  ACE ENTERS &amp; HOLDS HIM BACK.  DOC GOES TOWARDS TENT. ACE FOLLOWS.  Dialogue A-E</p>	14"	17:04:38



B/S DRAPES OUT

(T7) F/S

00:13:40

4. INT. CIRCUS VESTIBULE. DAY.

(AS THEY ENTER MORGANA GREETES THEM WITH A SMILE)

165.

DEEP 3S MORG/DOC/ACE

THE CHIEF CLOWN IS HIDDEN BEHIND CURTAIN TO RING.

MORGANA: Welcome, one and all, to the Psychic Circus!

(A RECORDED FANFARE PLAYS.

ACE TRIES TO LEAVE IN DISGUST / DOC PULLS HER BACK WITH UMBRELLA.

166.

TIGHT 2S DOC/MORGANA ACE

THE DOCTOR: Now, Ace, you promised. (TO MORGANA), I am The Doctor and this is Ace. I must apologise for my young friend.

~~167.~~

~~3S A/B~~  
~~LET MORGANA GO R~~  
~~PAN L TO 2S MORG/DOC~~  
~~→ DOC/MORG/ACE~~

00:18:42

~~168.~~

~~2S DOC/ACE~~  
~~MORGANA FROM R~~

MORGANA: No problem. All of us round here believe in letting our feelings hang out. / There's no point in getting uptight now is there?

169.

MCU CH CLOWN (THROUGH CURTAIN)

ACE: (SHE NOTICES CLOWN) I don't believe this.

170.

O/S 2S FAV ACE

MORGANA: (TO THE DOCTOR) / That's why we got into circuses in the first place.

171.

3S A/B

THE DOCTOR: We?

MORGANA: The founder members of the Psychic Circus.

5169 MCU CLOWN

00:19:56

T1  
U/S  
25  
ALE

(T1)

- 2/5 -

(3)

(THE DOCTOR TAKING  
IN THE POSTERS  
AND KITES)

THE DOCTOR: Ah, I see.

MORGANA: We were all really into  
personal expression and the circus  
gave us all a chance to express our-  
selves by developing our individual  
skills.

THE DOCTOR: What's your especial  
skill if I might enquire?

(MORGANA, INDICATING  
THE CRYSTAL BALL)

MORGANA: Fortune-telling. Would  
you like to see the future?

THE DOCTOR: Not just yet.

EXTRA SHOT

on TAROT CARD

(T4) 00:17:15

(T2)

S172

MS

DOC

00:18:06.

D/I 172.

MS DOC

52"

RECORDING PAUSE

- 5 -

(3)

DOCTOR WHO" T.J.  
The Greatest show"

RECORDING DATE: 6/6/88  
SESSION. am.

EP. 2 SC. 4

SPOOL NO: HRO44273

NOT/S	TAKE	SET UP/ SHOT	DESCRIPTION	TIMECODE
165 166	1	N/G CAMERA	(to the end)	00:04:59
171	2	N/G CAM	(to the end)	00:06:40
	3	N/G ACTION	(to the end)	00:08:17
	4	N/G Plane	(out "we get into circuses in the first place")	00:09:53
	5	N/G ACTION	(to the end)	00:11:10
	6	N/G FLUFF	(out There's no point getting upright)	00:12:14
	7	F/S - GOOD		00:13:40
170	1	O/S 2S FAV ACE	In: "There's no point" Out "I see"	00:18:42
169	1	MCU CLOWN AT CURTAIN	G/T "There's no point getting upright"	00:19:56
172	1	MS DOC	"What is your especial skill"	00:17:25
		N/G Noise		
	2			00:18:06

RECORDING DATE:

SESSION.

EP. 2 SC. 4

SPOOL NO: HR044273

SHOT/S	TAKE	SET UP/SHOT DESCRIPTION	TIME/CODE
extra shot	1	CU HAND + TAROT CARD N/G posn	00:14:47
	2	N/G posn	00:16:26
	3	N/G posn (with dialogue)	00:16:44
	4	Good (no dialogue)	00:17:15

3.5.88

- 2/6 -

(T3) 07:17:08

(T1) 07:16:24 N/G.  
need to walk in(T2) 07:16:46 N/G  
can't see  
conductor.

5. INT. CIRCUS CORRIDOR.

128.

CU CONDUCTOR  
REMAINS  
on stretcherPAN L  
HOLD TO  
LOOSE 2S/ (TWO CLOWNS CARRYING  
A STRETCHER DOWN  
A CORRIDOR.ON IT ARE THE  
REMAINS OF THE  
METAL BUS CONDUCTOR.  
THEY CARRY IT TOWARDS  
THE DOOR OF BELLBOY'S  
WORKSHOP)

129.

LS CORRIDOR  
Clowns towards  
door



(T3)

F/S 02:04:33

B/G DRAPES IN

6. INT. VESTIBULE.

(THE DOCTOR IS  
PEERING AT THE  
POSTERS WITH DEEP  
CURIOSITY.

MORGANA IS  
BEGINNING TO  
LOOK A BIT  
UNCOMFORTABLE)

173.

TIGHT SHOT POSTER  
PAN DOWN  
DEEP 3S MORGANA/DOC  
ACE F'G

THE DOCTOR: The Psychic Circus has  
grown into quite a sizeable little  
operation by the look of it.

MORGANA: The Greatest Show in the  
Galaxy.

THE DOCTOR: Just so. (EXAMINING  
THE POSTERS) My, my you have got  
around, haven't you? Marpesia.  
Othrys. Eudamus. Even the Grand  
Pagoda on Cinethon.

MORGANA: (NODDING NOSTALGICALLY)  
We used to have great times back in the  
old days, going from planet to planet.  
But we've really got settled in here  
since - (STOPPING HERSELF)

174.

2  
MCU DOC → 2S DOC/MORG.

THE DOCTOR: (ALERT) Since?

175.

~~2S MORGANA/DOC~~  
~~PAN R~~  
~~CRAB L~~  
~~HOLD 3S~~

MORGANA: Well, you have to hang  
up your travelling shoes and stop  
wandering sooner or later, don't  
you?



(T3)

(5)

- 2/8 -

175

1  
3S MORG/DOC/ACE

THE DOCTOR: So I've been told.  
Personally I've just kept on wandering/

(THE RINGMASTER'S  
VOICE STARTS TO  
BLARE OUT FROM  
THE TANNOY:)

TANNOY: (RINGMASTER) Will you  
take your seats please?

DOCTOR: Ace?

ACE: Yes Professor?

DOCTOR: Are we going in or aren't we?

176.

2

2S DOC/MORGANA

02:06:11

P/U ON  
S177

FOR CAM  
WOBBLER.

MORGANA: You're sure you want to  
go in?

THE DOCTOR: That is why we're here.

MORGANA: Look, I don't know how  
to put this but I like you and -  
(cont ...)

177.

1  
DEEP 4S

CHIEF CLOWN/ACE/  
DOC/MORGANA

(THE CHIEF CLOWN  
HAS RE-APPEARED  
FROM THE CIRCUS  
RING.

MORGANA FREEZES  
AS SHE SEES HIM.

HE SMILES AT THE  
NEWCOMERS AND BOWS.

ACE GLARES AT HIM  
WITH UNDISGUISED  
DISLIKE.

MORGANA, LEAPING  
BACK INTO ACTION:)

(5)

- 8 -

P/u

(T3)

(6)

- 2/9 -

MORGANA: (cont) Of course go right in, do your own thing and -

THE DOCTOR: Oh I forgot: what about a ticket?

MORGANA: Tickets? What for?

THE DOCTOR: To go in.

(CHIEF CLOWN GESTURING  
TOWARDS THE WAY TO  
THE RING:)

CHIEF CLOWN: You're in already.

(THE CIRCUS NOISES  
RISE SUDDENLY IN  
VOLUME)

TANNOY: (RINGMASTER)  
Please make your way to the  
Big Top now. Please make your  
way to the Big Top Now....

DOCTOR: Sounds like you're doing  
good business.

CHIEF CLOWN: Indeed. This way  
~~please.~~

(HE NOTICES EARRING.)

& EXITS.

MORGANA LOOKS AFTER THEM.

02:09:00

(T4)

C2S  
CLOWN/MORG.

(T1)  
02:10:11  
CLOWN EARRING

178.

C/I CU EARRING

179.

RESUME 4S

HOLD ON

CHIEF CLOWN/MORGANA

LET HIM GO

- 9 -

(6)

(T4)

P/u

(T3)

- 2/10 -

(7)

CHIEF CLOWN TURNS WITH A  
SMILE GESTURES TOWARDS  
ENTRANCE FLAP.

AFTER THEY'VE GONE  
CHIEF CLOWN DROPS FLAP  
AND LOOKS AT MORGANA.

30"

1'16"

---

RECORDING PAUSE

---

- 2/10 -

(7)

DOCTOR WHO" 7J  
The Greatest show"

RECORDING DATE: 6/6/88  
SESSION.

EP. 2 SC. 6

SPOOL NO: HR044274

OT/S	TAKE	SET UP/SHOT DESCRIPTION	TIMECODE
173	1	N/G CAM (F/S) Plane.	02:01:10
174 ↓	2	F/S N/G Alarm noise.	02:02:05
179	3	F/S Good	02:04:33
P/U on S177 ↓ 179	1	Good	02:06:11
178	1	CU EARRING - no link to cam 1 dial "Indeed this way please"	02:07:38
-	2	Good.	02:08:13
178 ↓ 179	2nd version	C2S CLOWN/MORG.	02:08:34
	3	OK	02:08:34
	4	Good - pull focus to Morgana at end	02:09:00

- 2/11 -

(130)

(T2)

(T1)

21:02:35

21:03:09

N/G Cam

7. INT. TENT CORRIDOR.

180.

2S DOC/ACE

R-L

LET THEM GO

HOLD ON  
CHIEF CLOWN/ (THE DOCTOR AND ACE  
MAKE THEIR WAY  
ALONG THE CORRIDOR  
THAT LEADS TO THE  
BIG TOP.LIKE ALL THE  
CIRCUS' CORRIDORS  
IT IS MADE OF STRIPS  
OF BILLOWING FABRIC,  
TRANSLUCENT ENOUGH  
FOR DIFFERENT COLOURED  
LIGHTS TO BE PLAYED  
THROUGH IT TO SUGGEST  
DIFFERENT LOCATIONS.THIS PARTICULAR  
CORRIDOR IS VERY  
BRIGHT.THE CIRCUS NOISES  
SEEM TO GET NEARER.THE DOCTOR AND ACE  
REACH THE END OF THE  
CORRIDOR.AS THEY DO SO, THE  
CIRCUS NOISES  
SUDDENLY CUT OFF AS:)

||"

||"

RECORDING PAUSE

(130)

(T3) - 2/12 -

(109)

17:02:26.

8. INT. THE BIG TENT. SEATING.

85.

LOOSE 2S DOC/ACE/ (THE DOCTOR AND  
ACE ENTER THE  
BIG TENT.EVERYTHING  
AROUND THEM IS  
SILENT AND DARK  
LIKE COMING INTO  
AN EMPTY CINEMA)ACE: Professor -THE DOCTOR: Yes?ACE: I can't see a thing.THE DOCTOR: Me neither.ACE: And the cheering's stopped.THE DOCTOR: So I noticed. Well,  
perhaps we're between performances.  
Let's see if we can find a seat  
until things get under way.

PAN THEM L.

(THEY EDGE ALONG  
IN THE SEMI-  
DARKNESS.THE DOCTOR  
BUMPS INTO  
SOMETHING AND  
CLUTCHES HIS  
SHIN)

Ow!

ACE: Found somewhere to sit,  
Professor?

(109)



85  
LOOSE 2S DOC/ACE

THE DOCTOR: Over here. I said  
over here.

HOLD TO  
TIGHT 2S  
DOC/ACE

(THEY SIT AND  
PEER AROUND  
THEM)

In a moment our eyes'll get used  
to the dark.

ACE: Assuming there's anything  
worth seeing.

86.

GROUP SHOT  
DOC/ACE F/G  
FAMILY B/G

THE DOCTOR: Just a moment./  
Listen.

(THEY HEAR A  
RUSTLING OF  
PAPER, FOLLOWED  
BY VOICES:)

LITTLE GIRL: Daddy, Daddy -

DAD: What?

87.

TIGHT 3S FAMILY

LITTLE GIRL: I want an ice cream./

DAD: You've already had one.

LITTLE GIRL: But, Daddy -

DAD: I've told you once and I'm  
not telling you again. Shut up  
and eat your popcorn./

88.

LOOSE GROUP SHOT

(THE LIGHT STARTS  
TO GROW BRIGHTER.

LIGHTS  
CREEP  
UP

WE SEE THAT  
SEATED CLOSE TO  
ACE AND THE  
DOCTOR IN ANOTHER  
RAISED BLOCK OF  
SEATS ARE A VERY  
TYPICAL LOOKING  
FAMILY, MOTHER,  
FATHER AND LITTLE  
GIRL.

88  
LOOSE GROUP SHOT

(13)  
- 2/14 -

(111)

THE MOTHER, FATHER  
AND LITTLE GIRL ARE  
ALL APATHETICALLY  
MUNCHING AT BAGS  
OF CRISPS AND  
POPCORN) /

89.

TIGHT 2S  
DOC/ACE

THE DOCTOR: We are not alone.

15:08:50

15:09:27

90.

C/A

ACE: Not quite. But it looks  
like it's just us and them. /

WS SEATING AREA

(THEY SCAN THE  
REST OF THE  
EMPTY SEATING) /

91.

LOOSE GROUP SHOT A/B

What a con! I mean, where's  
Mags? And the Captain?

*haven't*

*arrived*

THE DOCTOR: Perhaps they've not  
turned up yet. Who knows.

(INDICATING THE FAMILY) ~~still~~ *Anyway*  
~~it won't do any harm to ask.~~ /

92.

TIGHT 3S FAMILY

*Does no harm in asking*

HOLD TO 4S  
FAMILY/DOC

(HE STARTS MAKING  
HIS WAY UP TOWARDS  
THE FAMILY.

WE MOVE CLOSER  
TO THEM AS HE  
CLIMBS THE STEPS  
TO THEM)

MUM: ~~Anyway~~, they should be  
starting up again soon. (PAUSE)  
Have a crisp, father.

(SHE OFFERS HER  
HUSBAND A BAG  
OF CRISPS.

THE DOCTOR POPS  
UP BEHIND THEM)

THE DOCTOR: Greetings. (cont ...)

(THERE IS NO  
REPLY)

(111)

THE DOCTOR: (cont) Not many in  
today, I see. Are you regulars  
or is this your first visit too?

(STILL NO RESPONSE.

THE FAMILY JUST  
MUNCH ON)

Let me introduce myself, I'm -

(THE MOTHER  
SUDDENLY CUTS  
ACROSS HIM BY  
STICKING A BAG  
OF CRISPS UNDER  
HIS NOSE, WHILE  
STILL STARING  
OUT FRONTWARDS.

THE DOCTOR  
REGISTERS THE  
OFFERING WITH  
SURPRISE)

Oh, er, thank you very much.

(HE TAKES ONE  
AND GIVES IT  
A BITE. IT  
CLEARLY TASTES  
FOUL.

THE FAMILY  
MEANWHILE, CHOMP  
ON)

Mm, delicious. Now I was just  
wondering if -/

93.

MS ACE

(THE CIRCUS MUSIC  
STARTS UP VERY  
LOUD)

ACE: (CALLING FROM THE BACK)  
Professor!/  
112

94.

4S FAMILY/DOC

94  
4S FAMILY/DOC

(T3)  
- 2/16 -

(113)

LET DOC GO

THE DOCTOR: Yes.

ACE: They're starting.

(THE DOCTOR STARTS  
TO MOVE BACK TO  
ACE. AS HE GOES:)

THE DOCTOR: (TO THE FAMILY) It's  
been ~~lovely~~ talking to you.  
*nice*

(THE FAMILY SETTLE  
BACK TO WATCH THE  
SHOW)

(1 next)

(113)

94  
4S FAMILY/DOC

- 2/17 -

17:13:55

L/A WS

RING → MS RING.

17:12:19

(T3)

(T2)

(T1)

ON  
MS RING

MS

S95.

17:15:25

9. INT. CIRCUS RING.

H/A

Ring.

(114)

16:10:54

(T1) 16:06:50

(T2) 16:08:21

N/G Action

S96

S100.

95.

L/A RING  
JUGGLERS TOWARDS  
CAMERA

/(THE LIGHTS ON  
THE RING COME  
UP.

THOSE ON THE  
AUDIENCE DIM.

STILTMAN B/G

A LINE OF WHITE-  
FACED CLOWNS  
APPEAR JUGGLING,  
TUMBLING OR  
WHATEVER IN A  
SINGLE FILE.

LOUD CIRCUS  
MUSIC.

THEY CIRCLE  
THE RING,  
WAVING AS THE  
MUSIC BUILDS. /

96.

H/A RING

THE EFFECT IS  
BEAUTIFUL, BUT  
RATHER CHILLING.

TUMBLERS IN

THE SMILES ARE  
TOO FIXED AND  
THE GESTURES  
TOO PERFECTLY  
REGIMENTED. /

97.

CU TUMBLERS

L-R

R-L

THE SHAPE OF  
THE RING BECOMES  
MORE VISIBLE  
INCLUDING FOUR  
WEATHER-BEATEN  
PREHISTORIC-  
LOOKING CORNER  
STONES THAT  
STAND ROUND THE  
EDGE OF THE  
RING)

(114)

97  
CU TUMBLERS

(T2)

- 2/18 -

17:06:59

HR 044 305

(115)

(T1)

17:05:59

10. INT. SEATING.

98.

2S DOC/ACE

/ (THE DOCTOR  
POINTS TOWARDS  
THE RING)

THE DOCTOR: Remarkable.

ACE: If you like this sort of  
thing.

THE DOCTOR: No, no. Those  
memorial stones.

(1 next)

12"

(115)



T3 T2 T1

T3

H/A.

S100

116

(98  
2S DOC/ACE

- 2/19 -

S99

T1 17:07:23

T2 17:07:57

11. INT. CIRCUS RING.

DUB CIRCUS  
MUSIC

99.

CS MEMORIAL STONES  
~~PAN UP TO CLOWNS~~

(THE CLOWNS ARE  
NOW SPREAD OUT  
ROUND THE EDGE  
OF THE RING.)

100.

H/A RING

THEY TURN  
INWARDS AS ONE  
AND POINT  
TOWARDS THE  
CENTRE.

Q SPOTLIGHT

Q RINGMASTER

THE RINGMASTER  
MATERIALISES  
THERE IN A  
SPOTLIGHT, AS  
AT THE START  
OF EPISODE ONE  
AND THE LIGHTS  
AROUND HIM  
START TO DIM./

101.

MS RINGMASTER

HE CRACKS WHIP.  
WE MOVE IN  
CLOSE ON HIS  
FACE AS HE  
SPEAKS IN HIS  
RAP STYLE)

GO RAP TRACK

PAN HIM R TO  
2S RM/CLOWN

CU  
TUMBLE

CU  
TUMBLE

RINGMASTER:

Now welcome, folks, and I mean that  
from the heart,  
The Greatest Show is about to  
start.  
It's happening right here before your  
very eyes  
And one thing's for sure you're in  
for quite a surprise.  
But things aren't always as they  
seem to be  
In the Greatest Show in the Galaxy.

(MUSIC.

HE SUMMONS ONE  
OF THE CLOWNS  
AND THEN TURNS  
HIM ROUND.

116

(T3)

(2)

(T1)

(T3)

H/A.

(117)

101  
MS RINGMASTER

- 2/20 -

102.

C/A  
CU ROBOTIC MECHANISM

(THE RINGMASTER  
PRESSES A LEVER  
AND THE CLOWN'S  
BACK OPENS UP TO  
SHOW THE ROBOTIC  
MECHANISM INSIDE.

THE RINGMASTER  
SHUTS THE BACK  
AGAIN.

THE CLOWN CART-  
WHEELS AWAY AND  
THE RINGMASTER  
GRINS)

S102

(T1) 18:03:15

(T2) 18:03:32

(T3) 18:03:50

dial from  
"Nothings quite  
as it seems"  
(2 next)

(117)

- 20 -

101  
MS RINGMASTER

- 2/21 -

118

S103      N/G for S103A

(T1) 17:08:33

12. INT. THE SEATING.

103.      3S FAMILY      / (THE FAMILY EATS  
ON, DISPLAYING  
NO REACTION.

~~PER 2:40~~  
~~25 DEC/ACE~~      } S103A      THE DOCTOR  
WATCHES EAGERLY.

103A.      25 DEC/ACE      } 17:09:09      / ACE IS DISTINCTLY  
UNEASY)

(1 next)

118

103  
2S DOC/ACE

- 2/22 -

(119)

13. INT. THE RING.

104.

MS RINGMASTER

(THE RINGMASTER  
CLICKS HIS  
FINGERS AND  
GETS A DRUMROLL)

S105 T5

DRUMROLL

18:02:02.

RINGMASTER:

Now listen, folks, we've a great new  
act

He's a real find and that's a fact.

He'll entertain you and he'll make  
you stare

And our great new act is seated over  
there./

105.

2S DOC/ACE

(THE SPOT SWIVELS  
AND PICKS OUT  
THE DOCTOR IN THE  
AUDIENCE)

RECORDING PAUSE

REPOS CAM 5 to A  
REPOS CAM 2 to A

(119)

14. INT. SEATING.

((INTERCUT NOW AS  
NECESSARY WITH  
SCENE 13)).

THE DOCTOR RISES  
IN SURPRISE.

CANNED APPLAUSE  
ACCLAIMS HIM)

APPLAUSE

106.

MS RINGMASTER

THE DOCTOR: Well, thank you, I 7

107.

DEEP 3S RINGMASTER F/G  
DOC/ACE B/G

RINGMASTER: Come on,  
don't be shy. /

THE DOCTOR: I'm not completely  
sure that I really should.

RINGMASTER: No false modesty  
now, we know you're good.

108.

MS RINGMASTER

THE DOCTOR: This is most un-  
expected. Are you sure you want  
me? /

109.

2S DOC/ACE

RINGMASTER: There's no mistake,  
Doctor, come on in, just feel  
free. /

(ACE URGENTLY  
TUGGING AT  
THE DOCTOR'S  
SLEEVE)

ACE: Don't go, Professor.

\*\* W/T line  
"Don't go Professor"  
sound only

110.

MS RINGMASTER

THE DOCTOR: What harm can it do?/

111.

DEEP 3S A/B

RINGMASTER: Exactly, but the  
decision is up to you./

LET ACE GO B/G

(THE DOCTOR STARTS  
TO MOVE FORWARD.

MORE APPLAUSE)

ACE: Doctor, no!

112.

3S FAMILY

(SHE STARTS TO  
FOLLOW HIM./

THE FAMILY  
WATCH STILL  
MUNCHING AWAY)

17:10:43

RECORDING BREAK



(T8)

- 2/25 -  
18:10:15

(T1) - (T7)  
N/G - all have  
clubs dropping (122)

HR 044306.

15. INT. THE RING.

113.

MLS ACE  
+ 4 CLOWNS

(THE CIRCLE OF  
CLOWNS PART TO  
LET THE DOCTOR  
AND ACE IN THEN  
CLOSES AGAIN. /

THE CLOWNS  
SURROUNDS ACE.

114.

2S RM/DOC (FROM REAR)  
+ 4 JUGGLING CLOWNS

THE RINGMASTER  
GRASPS THE DOCTOR  
WARMLY BY THE HAND) /

115.

MCU DOC

THE DOCTOR: Well, you certainly don't  
waste any time, do you? I had intended  
to see what the competition was up to  
before putting myself forward for the  
talent contest but since you insist - /

116.

2S A/B

RINGMASTER: (SMILING) We do. But  
no doubt you'll want to get yourself  
prepared - /

117.

MCU DOC

THE DOCTOR: Well, yes - /

118.

2S A/B

RINGMASTER: Let me show you and  
your charming assistant to the dressing  
rooms.

THE DOCTOR: Lead on (TO ACE) Ace?

RECORDING BREAK

REPOS CAM 5 to B

119.

H/H MS ACE  
+ CLOWNS

(THE RINGMASTER  
POINTS TOWARDS  
/ A SIDE ENTRANCE  
AND CONDUCTS THE  
DOCTOR TOWARDS IT.

(122)

(T3)  
18:12:29  
119  
H/H MS ACE + CLOWNS

HOLD TO  
TIGHT 2S  
ACE/CHIEF CLOWN

LET ACE GO R

(T2)  
18:11:48  
2/26 -

(T1)  
18:10:42

(123)

ACE FOLLOWS BEHIND  
RELUCTANTLY.

SHE LOOKS BEHIND  
HER AND NOTICES  
THAT THE ROBOTIC  
CLOWNS ARE GATHERING  
BEHIND THEM IN  
A SINISTER FASHION.

SHE IS TOO FAR  
FROM THE DOCTOR  
WHO IS ANYWAY IN  
DEEP CONVERSATION  
WITH THE RINGMASTER.

THE CLOWNS PRESS  
IN MORE THREATENINGLY.

AND NOW AT THEIR  
HEAD THE CHIEF  
CLOWN HAS APPEARED.

ACE TURNS TO FACE  
HIM.

THE CHIEF CLOWN  
INDICATES THE SHARP  
ANGULAR EARRING  
PINNED AMONG THE  
BADGES ON ACE'S  
JACKET)

CHIEF CLOWN: Where did you find that?

ACE: Are you a robot too?

CHIEF CLOWN: No.

ACE: Pity.

CHIEF CLOWN: So tell me where you  
found it. (cont...)

(ACE LOOKS BEHIND  
HER.

THE DOCTOR IS ALREADY  
THROUGH THE EXIT AND  
OUT OF SIGHT.

(123)

T3

T2

124

- 2/27 -

ACE LOOKS BACK  
AT THE GATHERING  
CLOWNS AGAIN.

SHE MAKES A  
SUDDEN DECISION,  
DODGES BETWEEN  
TWO OF THE CLOWNS  
AND MAKES FOR  
THE ENTRANCE BY  
WHICH THEY FIRST  
CAME IN.

HOLD ON  
CHIEF CLOWN

THE CLOWNS TURN  
IN CONFUSION)

CHIEF CLOWN: (cont) After her!

120.

LS CLOWNS L-R

TIGHTEN ON  
FAMILY B/G

(THE TWO CLOWNS  
FOLLOW HIM TOWARDS  
THE ENTRANCE IN  
PURSUIT OF ACE  
PASSING THE FAMILY  
WHO SIT UNMOVED  
STARING OUT IN  
THE MIDST OF ALL  
THIS FRANTIC  
ACTIVITY.

THE LITTLE GIRL  
PUTS SOME MORE  
POPCORN IN HER  
MOUTH)

25"

RECORDING BREAK

124

03 04:21 (T1) M2S CAP  
03 06:16 (T1) MS CAP

(18)  
HR 044315

\* Put EP  
3

"DOCTOR WHO"

'THE GREATEST SHOW IN THE GALAXY'

by

Stephen Wyatt

(T1)

EPISODE THREE

MS  
DOC 03:01:40

HR 044314

(T1) 20:17:36  
M2S DOC/MAGS  
Doc looks to  
Mags

(REPRISE OF END  
OF EPISODE TWO)

1. INT. STONE CHAMBER.

29. O/S 3S DOC/CAP/MAGS / (THE CAPTAIN STILL  
CONFRONTS MAGS  
AND THE DOCTOR)

MAGS: Why did you bring them here?

CAPTAIN: Survival of the fittest, old  
girl. Don't tell me you never came across  
that on the Planet Vulpana.

03:03:07

(T2)  
M2S DOC/MAGS  
Clowns in to  
take them off.

THE DOCTOR: We ~~could be~~ <sup>were</sup> on the edge of  
discovering the secret  
of the Psychic Circus. Doesn't that ~~mean~~  
~~anything to you?~~ <sup>interest you at all</sup>

CAPTAIN: Frankly, old ~~man~~ <sup>chap</sup>, no. Anyway,  
what's going on seems pretty clear to me.  
Anybody dumb enough to get into the Ring  
gets killed. Shall we be going. /

25A

(T1) N/G no  
exit

25 DOC/MAGS - 1 -

(18)

(12) M25 DOC/MAGS to  
GROUP SHOT

(19)

- 3/2 -

(CAPTAIN INDICATES  
TO THE CLOWNS TO  
ADVANCE.

REALISING ESCAPE  
IS HOPELESS MAGS  
AND THE DOCTOR  
ALLOW THEMSELVES  
TO BE LED AWAY.  
CLOWN TAKES DOCTOR'S UMBRELLA.  
BUT MAGS IS  
CLEARLY FURIOUS,  
WE END ON THE EYE  
BALEFULLY STARING  
FROM THE WELL)



C/A EYE SHOT

- 2 -

(19)

- 3/3 -

(T5)

03:19:40

(T4)

03:19:33

N/G CAM

2. INT. VESTIBULE.

205.

~~MCU MORGANA W/ CARD~~  
~~PAN DOWN TO~~ PAN R TO  
~~CRYSTAL BALL~~ CRYSTAL  
 PAN UP TO  
 MCU MORG

/ (MORGANA STARES INTO  
HER CRYSTAL BALL.

FOR THE FIRST TIME  
 IT HAS STARTED TO  
 TURN CLOUDY.

FX
CLOUDY
CRYSTAL
BALL

WITH AN EFFORT SHE  
 AVERTS HER EYES  
 FROM IT AND SITS  
 AT HER SEAT  
 SEVERELY SHAKEN.

206.

~~MS MORGANA~~

Pulsing?  
 colour

24"

RECORDING PAUSE



(T1)

03:17:57

N/G Action

T2 03:18:24

N/G Action

T3 03:19:11

N/G Action

- 3 -



(35)

HRO44317

Alex

(A) ✓  
(T1) 05:03:47.

- 3/7 -  
(T2)

05:05:36

C25  
CLOWN/ACE  
(back to cam)

(T2)

05:06:40

MS ACE ENTERS LOF  
ARM PULL - PUSHES  
CLOWN (don't see fall)  
PUSHES PAST EXITS  
LOF.

5. INT. WORKSHOP.

(T2)  
(569)  
05:07:15  
MCU  
ACE.

62.

FROM OPEN END  
ACE MOVING BACK FROM  
DOOR  
2 Clowns advancing

(THE LEADING MECHANICAL  
CLOWN STRETCHES AN  
ARM TOWARDS ACE.

63.

MS ACE & ARM (Dummy  
she pulls) end wall in

SHE TUGS AT IT.

64.

GROUP SHOT (Ace  
holding dummy arm  
she pulls)

ACE RAISES IT  
AS A WEAPON AND  
STRIKES AT THE  
APPROACHING ROBOTS)

65.

MS ACE & ARM IN HER  
HAND (end wall in)

ACE: Just cos I said I don't like  
clowns doesn't mean I'm scared of  
clowns, OK? Go that, tin head?

66.

CLOWN ADVANCES  
without arm

(DESPITE HER EFFORTS  
ACE IS NOW PINNED  
TO THE WALL)

67.

GROUP SHOT FAV ACE  
(end wall in)

I said, got that, tin head?  
THE HAND COMES OFF.

68.

TIGHT SHOT CLOWNS  
end wall out

(THE LEADING CLOWN  
OPENS IT MOUTH.  
BUT ONLY WEIRD  
METALLIC BUZZING  
SOUNDS COME OUT.

69.

MCU ACE

THE OTHERS JOIN  
IN THE BABBLE./

ACE PUTS HER HANDS  
TO HER EARS.

70.

TIGHT SHOT CLOWNS  
still (end wall out)

THEN THE SOUND  
CUTS./

71.

LOOSE GROUP SHOT  
(end wall in)  
DUMMY CLOWN FALLS OVER

AND THE CLOWNS ALL  
FREEZE.

(571)  
DUMMY  
FALLS  
05:07:46  
7"

Robots on floor  
05:06:19

(35)

(T2) MU ACE  
(T2) MS ACE  
(T2)  
- 3/8 -

72. B  
MCU ACE & ARM  
ACE GIVES THE LEADING CLOWN A PUSH.  
IT FALLS OVER WITH A CLATTER.  
MUL ACE REACTS  
exits LOT  
No dialogue  
05:04:25

73. A  
LOOSE GROUP SHOT  
end wall out  
SEE BELLBOY b/g  
ACE L-R  
74. C  
S/L WALL  
MS BELLBOY  
IN THE GLOOM WE CAN MAKE OUT THE WORKSHOP NOW CLUTTERED WITH HALF-FINISHED ROBOTS, CARNIVAL HEADS, BRIGHTLY COLOURED PROPS ETC.  
(S74)  
(T2)

HOLD TO 2S  
BELL/ACE  
05:08:25  
17"  
MS BELL on floor  
ACE in to C25.  
IN ONE CORNER SITS THE DISHEVELLED BELLBOY HOLDING SOME SORT OF REMOTE CONTROL.

HE IS TEARFUL AND APOLOGETIC)

BELLBOY: They shouldn't have ... I'm sorry ... I'm sorry ... I fell asleep.

(ACE ADVANCES TOWARDS HIM SLOWLY)

ACE: We've met before. Don't you remember me.

(HE STARES AT ACE NOT REALLY RECOGNISING HER.  
THEN HE SEES THE ANGULAR EARRING PINNED TO HER JACKET AMONG THE BADGES)

BELLBOY: Flowerchild!

05:08:44  
\*\*  
CS EARRING + HAND  
"Oh yes Flowerchild"

\* Here - or beg of next scene \*  
(36)  
(S75)

(S27) (S27)  
T2 - 3/4 - T1 03.20:05  
03 21:05

(20)  
HRO44315  
HRO44316

3. INT. ARCHWAY

27. / (THE CAPTAIN LEADS  
GROUP SHOT (through  
arch)  
FOLLOWED BY MAGS  
AND THE DOCTOR  
WITH CLOWNS JUST  
BEHIND.  
LET DOC & 2 CLOWNS GO  
THEY PASS BACK  
R THROUGH THE STONE  
ARCH.  
HOLD ON CAP/MAGS  
THE FURIOUS MAGS  
PAN UP TO ARCH  
GLANCES UP AT THE  
IT GLOWS MOON SYMBOL OVER  
THE ARCH.

IT APPEARS TO  
GROW LARGER AND  
TO GLOW.

THE CAPTAIN GLANCES  
BACK AND STOPS  
IN ALARM.

(T1) N/G doesn't  
leave frame

(S28)  
(T2) 04:01:44

28. /  
O/S 2S CAP/MAGS  
FAV CAP  
MAGS TURNS  
& EXITS ROF.

(T1)  
GROUP  
SHOT  
04:02:21.  
THEY FALL BACK  
BEFORE IT)

CAPTAIN: Mags now, please, not now.  
Not yet. /

~~MAGS~~  
(SHE TURNS)

(MAGS TURNS TO  
THE DOCTOR, HER  
EYES PLEADING)

(T1)

GROUP SHOT

(21)

- 3/5 -

30.

MAGS: ~~NO~~ /

O/S 2S MAGS/DOC

FAV ~~DOC~~ <sup>MAGS</sup> & 2 CLOWNS

LET DOC GO

(THE DOCTOR UNDERSTANDS.

THE CLOWNS TRY  
TO PREVENT HIM  
BUT THE SNARLING  
MAGS STOPS THEM.

THE MOON GLOWS.

THE DOCTOR GRABS UMBRELLA STARTS  
TO RUN DOWN THE  
CORRIDOR)

R E C O R D I N G   P A U S E

- 5 -

(21)

(T3)

- 3/6 -

04:03:29

(T2)

04:03:14

(T1)

04:02:55

(22)

4. INT. CORRIDOR.

31.

MLS DOC  
HOLD TO TIGHT  
MS DOC  
LET HIM GO R

/ (THE DOCTOR RUNS  
DOWN THE CORRIDOR  
THEN PAUSES  
THOUGHTFULLY TO  
DECIDE WHAT TO  
DO NEXT.

HE MAKES A DECISION  
AND STARTS TO  
TIPTOE CAUTIOUSLY  
AROUND A CORNER  
AND INTO ANOTHER  
CORRIDOR)

10"

12"

10"

RECORDING PAUSE

(22)



(T4)  
- 3/9 -

F/S (T3)

(T2)

(T1)

(45)

06:03:13

06:02:20

06:01:44

06:01:12.

N/G  
pluff.6. INT. BIG TENT SEATING.

24.

1  
3S FAMILYSLOW Z/I TO  
TIGHT 3S/ (THE FAMILY SIT  
PASSIVELY IN AN  
EMPTY CIRCUS  
TENT.BRIGHT CIRCUS  
MUSIC PLAYS BUT  
NOTHING IS HAPPENING.

PAUSE.

MOTHER PASSES  
ROUND THE CRISPS)MOTHER: I don't think much of this,  
father.FATHER: Nothing's happening, is it?MOTHER: Not that I can see./

25.

2  
2S MOTHER/GIRLGIRL: Mummy, mummy -MOTHER: What is it.

26.

1  
MS FATHERZ/I TO  
MCU FATHERGIRL: I'm bored./FATHER: There's no point in going  
on, dear. We're all bored. (PAUSE)  
Something's going to have to happen  
soon.

RECORDING PAUSE

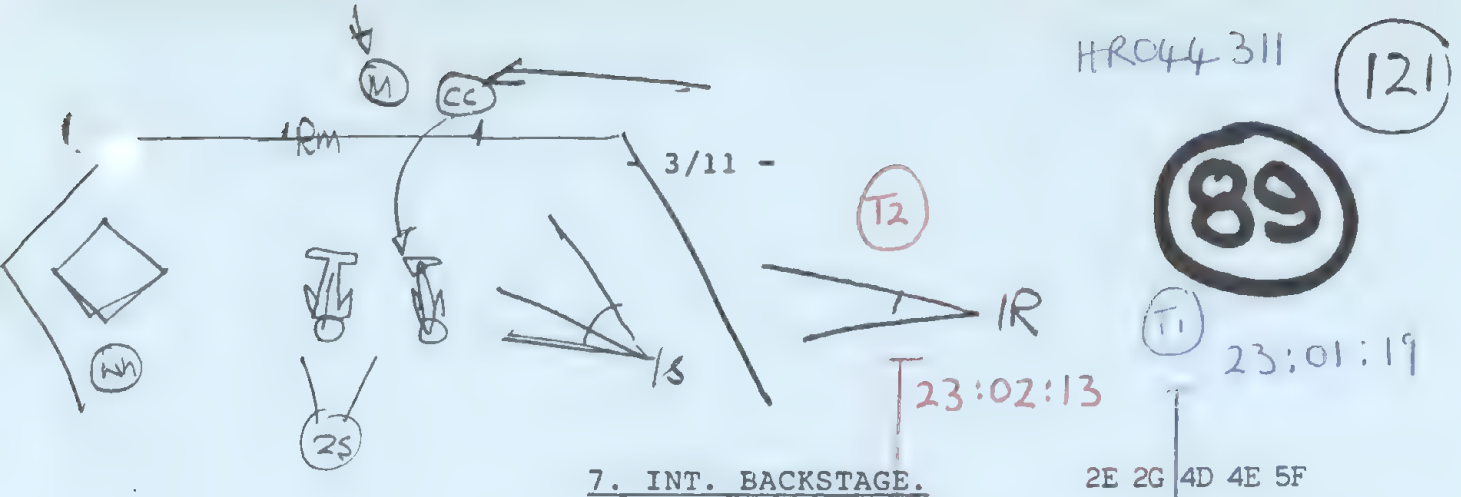
21"

22"

16"

(45)





307.

*2S*  
DEEP 4S  
WHIZZKID/2 CLOWNS/RM

HOLD MORGANA  
INTO FRAME

(THE RINGMASTER  
WAITS COOLLY BY  
THE OPEN CAGE DOOR.  
TWO DEFUNCT CLOWNS LIE ON FLOOR.  
MORGANA RUSHES IN)

MORGANA: What's been happening?  
Has the Doctor escaped too?

*lighten to*

RINGMASTER: (CALMLY) Hey, hey, ~~stay~~  
~~cool.~~ *easy Morgana.*

*2S RM/Morgana*

MORGANA: The Doctor and the girl.  
I liked them - but he's trouble for  
us, I can see it out there.

*You're kidding*  
RINGMASTER: ~~Don't take~~ your crystal  
ball act too seriously, Morgana.  
They'll be back.

309.

*1S*  
MS CHIEF CLOWN  
PAN L TO  
3S RM/MORGANA/CH CLOWN

(THE CHIEF CLOWN  
ENTERS TO HEAR  
THIS) /

CHIEF CLOWN: I've taken care of the  
girl, Ace. But are you sure the other  
two will be recaptured.

HE FIDDLES WITH CONTROLS. CLOWNS RISE.  
AND EXIT.

RINGMASTER: (NODS) Yep. (PAUSE)  
The Captain's a dead man if anything  
goes wrong.

CHIEF CLOWN: You let him out

*go get*  
RINGMASTER: (NODS) Yep. To ~~get the~~  
~~others back.~~ Trust me.

MORGANA: You do realise there's no act in the ring, don't you?

HOLD CHIEF CLOWN  
TO F/G

RINGMASTER: I had noticed.

*pan down with him*

CHIEF CLOWN: And you know what happens if we don't get an act out there very soon?

311.

C/I HAND IN BACK  
OF CLOWN

23:03:26  
T1

VIS FX  
PANEL

*PAUSE 1 to R*

RINGMASTER: Easy, easy. I know. Anyway, there's always him.

312.

2S  
2S RM/MORGANA

*P/U on*

MS (HE POINTS TOWARDS  
WHIZZ THE WHIZZKID  
WHO SITS ENTHRALLED  
IN THE MIDDLE OF  
THE CAGE)

313.

1R  
MS WHIZZKID

23:03:59

314.

2S  
2S RM/MORGANA  
HOLD TO 3S

CHIEF CLOWN: I'd rather make sure the Doctor's been put through it first.  
*was*

*SOFT  
WT.*

RM/CHIEF CLOWN/  
MORGANA

(THE WHIZZKID SEES  
HIM AND NOW COMES  
UP TO THEM)

315.

1R  
MS WHIZZKID  
2S *let him go R.*

315A

10 4S  
WHIZZKID/RM/MORGANA  
CHIEF CLOWN

*your*

WHIZZKID: Hello, you're the Chief Clown aren't you? I knew you immediately. You see, I've got pictures of all you right back to the very early days. In fact, I've got a poster from your very first show on the planet Othrys.

316.

1R  
MS WHIZZKID

(THE CHIEF CLOWN  
STARES.)

THE WHIZZKID PRODUCES  
AN AUTOGRAPH BOOK)

317.

2S  
2S MORGANA/CHIEF CLOWN

Could you sign your names in this please? (PAUSE) And you too, please, Morgana.

(MORGANA SHAKES  
HER HEAD PITYINGLY  
AT HIS ENTHUSIASM)

(T3)

3/13 -

(T2)

(T1)

(134)

22:02:30

Good

22:01:58

22:01:08

N/G

N/G Cam

Cam

8. INT. CORRIDOR.

359.

TIGHT SHOT OF FEET  
PULL UP TO GROUP  
SHOT

/ (THE CAPTAIN AND  
MAGS, NOW NORMAL  
AGAIN, ARE BEING  
MARCHED ALONG UNDER  
A GUARD OF CLOWNS)

TRACK BACK

CAPTAIN: (REPROACHFULLY) ~~How could~~  
~~you do this to me, Mags.~~ After all  
I've done for you. The Doctor gets  
away and you and I are going back  
under guard.

HOLD GROUP

MAGS: You were lucky.

still

CAPTAIN: Well, in a way, I suppose.  
I'm still in one piece. You could  
have given us the full works. But  
~~anyway~~ the old team of Mags and the  
Captain stuck together as usual.  
(CHEERING UP) As a matter of fact  
it reminds me of the time on Fagiros  
when the Architrave of Batgeld was  
showing me his collection of early  
Ganglion pottery and ...

LET HIM GO L

(HIS VOICE ECHOES  
DOWN THE CORRIDOR)

25"

26"

26"

RECORDING PAUSE

(134)

NOISE  
AT END

HR044276

(17)

- 3/14 -

(12)

(T1)

F/S

04:01:16

04:02:53

9. INT. VESTIBULE.

207.

2  
L/S DOC  
(THROUGH CARAVAN)  
MS Doc  
~~PAN R~~

(THE DOCTOR SNEAKS  
INTO THE EMPTY  
VESTIBULE AND LOOKS  
AROUND HIM. HE  
NOTICES THE KITES  
AND ON THEM THE  
EYE SYMBOL)

UL KITES

04:03:55

206

~~HOLD TO~~ DOC'S

THE DOCTOR: Of course, / of course.

POV. [REDACTED]

7"

~~MS DOC~~ KITES  
ETC.

(THEN HE SEES THE  
CRYSTAL BALL ON  
THE DESK AND GOES  
OVER TO IT. HE  
STARES AT IT. /

207A

2

MS DOC

THE CRYSTAL BALL  
IS STILL CLOUDED.

BUT SUDDENLY THE  
BALL CLEARS AND  
THE RED EYE SEEN  
IN THE WELL APPEARS  
AT ITS CENTRE. /

✓ 206A

1

CRYSTAL BALL  
(The eye appears)

THE DOCTOR REGARDS  
IT GRAVELY) /

207B

2

Things are ~~obviously~~ beginning to  
get out of control. *quicker than*  
*I expected.*

(HE HEARS A SOUND  
AND HIDES AS WELL  
AS HE CAN BEHIND  
THE DESK. /

208.

1  
MS DEADBEAT  
PAN R TO  
CRYSTAL BALL

FROM HIS VANTAGE  
POINT HE SEES  
SOMEONE APPROACHING  
THE CRYSTAL BALL.  
IT IS DEADBEAT.

\* UL CRYSTAL

CLEAN 04:06:00  
04:06:16.

SMOKE 04:06:32.

(17)



208  
MS DEADBEAT

- 3/15 -

(12)

(11)

(18)

CU MEDALLION

04:07:08

C/I.

~~NEEDON 88~~

MEDALLION

DEADBEAT LOOKS  
AT THE BALL AND  
SEES THE EYE. /

HE STARTS TO RAISE  
THE LOCKET THAT  
HE HAS ROUND HIS  
NECK BUT SOMETHING  
STOPS HIM. /

HE FLINCHES BACK  
IN HORROR FROM  
THE CRYSTAL BALL)

DEADBEAT: No ... no ...

(HE RUNS FROM  
THE ROOM.

THE DOCTOR EMERGES  
FROM HIDING AND  
STARTS TO FOLLOW  
HIM. /

AS HE LEAVES HE  
PASSES AN OLD  
CIRCUS POSTER  
ADVERTISING:  
"Great Fun for  
all the Family."

HE STARES AT IT)

THE DOCTOR: (SHAKING HIS HEAD) I  
don't know how they have the nerve.

(HE LEAVES IN  
PURSUIT OF DEADBEAT)

50"

50"

RECORDING PAUSE

(18)

HR 044317

LOOSE 2S

05:11:32

(T2)

(S76) (18) (19) (84)  
(85) (86) (87)

(T1) V. GOOD.

05:09:02

(S80)

(S82)

(T2)

(37)

05:15:36

N.B. N/G for (S77)

Dial over  
(S75) "Oh yes Flowerchild"

10. INT. WORKSHOP.

05:08:44

75.

~~O/S EARRING & HAND~~

(BELLBOY SITS SADLY  
STUDYING THE  
EARRING TALKING  
TO ACE. SHE  
IS EXAMINING ONE  
OF THE CONTROL  
DEVICES, PARTLY  
OUT OF EMBARRASSMENT  
AT HIS STRONG  
EMOTION) /

76.

MS BELLBOY

77.

LOOSE 2S BELLBOY/ACE

(S77)  
(T2) F/S

05:18:39

BELLBOY: Flowerchild ... They  
murdered you ... With a robot I made ...

ACE: You're sure that's what happened?

78.

O/S 2S FAV ACE

BELLBOY: (LOOKING AT THE EARRING)  
There can be no doubt. Every robot,  
every clown in the circus I made and  
maintained. For this. They wouldn't  
even let me die ~~now~~. They need me  
still. /

*You're the only one who*

79.

O/S 2S FAV BELL

ACE: You mean, ~~no one else~~ knows how?

80.

LOOSE 2S BELL/ACE

BELLBOY: Each of us in the circus, we  
each had our ~~own~~ skill. ~~to be~~ *all*  
(INDICATING THE HEAD) Mine  
was this. /

ACE: (TRYING TO BE KIND) This control  
unit is brill.

BELLBOY: Have it.

ACE: Really?



(T2) (T1)

(T2)

Loose 25

(38)

- 3/17 -

(S81)

05:19:18

81.

C/I MODEL ON  
BENCH

BELLBOY: ~~It's no use to me here.~~  
It controls that. And the full  
scale version I made./

82.

LOOSE 2S BELL/ACE

(HE POINTS TO A  
MODEL OF THE ROBOT  
WE SAW HALF BURIED  
IN EPISODE ONE. /

83.

C/I MODEL ON BENCH  
it moves

(S83)

(T2)

05:19:36

05:19:41

ACE STARTS TO  
PRESS ONE OF THE  
CONTROL BUTTONS. /

84.

O/S 2S FAV BELL

ACE GOES TO PRESS  
ANOTHER BUTTON) /

TIGHTEN ON HIM

Careful. That activates the laser  
~~eyes.~~ / (PAUSE) It was to have  
been my masterpiece. But, like  
everything else, it was misused and  
went wrong. (PAUSE. HE SIGHS) We  
had such high ideals when we started.  
We shared everything. We enjoyed  
~~making~~ <sup>we had a</sup> people happy. If there were  
~~any~~ problems we'd sit round and talk  
~~them out.~~ We were so nappy. At  
least it ~~seemed~~ we were ...

85.

MCU ACE

it through

ACE: (EXAMINING THE ROBOT MODEL) Until  
you came here? /

86.

MCU BELLBOY

BELLBOY: Yes. And even then at first  
we thought ...

ACE: What?

BELLBOY: (SEARCHING FOR WORDS) We  
thought ~~but~~ we thought ... (WEARILY)  
It's so difficult to remember ...  
But we knew once why we came here ...  
And it was an important place for us  
and ... (FADING AWAY) ~~I'm sorry.~~  
I can hardly think. ~~you see ...~~  
Oh, Flowerchild. <sup>I'm sorry.</sup>

- 17 -

(38)

(T2)

(T1)

(T2)

Loose  
25.

(39)

- 3/18 -

87.

MCU ACE

(BELLBOY HOLDS UP  
THE EARRING AGAIN  
~~AND BURSTS INTO~~  
~~TEARS.~~ /

ACE IS UNCERTAIN  
HOW TO COPE)

R E C O R D I N G   P A U S E

(T5)

Good

(T4)

3/19

(T3)

(T2)

(T1)

(135)

21:16:36.

21:15:22

21:14:14

21:13:00

21:12:13

11. INT. CORRIDOR.

N/G  
line  
OOFN/G  
noise +  
soft

360.

DEEP 2S  
DEADBEAT/DOC  
(FROM BEHIND)/ (THE DOCTOR IS  
FOLLOWING DEADBEAT.SUDDENLY DEADBEAT  
STOPS AND TURNS  
GRINNING.HE HAS CLEARLY  
KNOWN THE DOCTOR'S  
BEEN THERE FOR  
SOME TIME.THE DOCTOR ADVANCES  
SMILING, MAKING  
THE BEST OF IT)TRACK WITH DOC  
TO  
2S DEADBT/DOCTHE DOCTOR: Hello ~~there~~, Deadbeat.  
Fancy ~~seeing~~ <sup>meeting</sup> you here. Small world,  
~~eh?~~  
Isn't it(THE DOCTOR MOVES  
CLOSER TO DEADBEAT)It frightened  
you to see that eye ~~again~~, didn't it?  
It means the powers behind it are on  
the move. ~~uh~~ (PAUSE) Something happened  
to you here, ~~didn't it?~~ ~~I know~~ you  
~~can't~~ always have been like this.  
Did you try and ~~find~~ something out?  
And were you punished? (WITH A SIGH)  
Can you understand anything I'm saying?(DEADBEAT STARES  
AT HIM TRANSFIXED)~~I'll tell you~~ one thing I do know,  
Deadbeat. You're not going to give  
me away to the others, are you?

(135)

(T5)

(T4)

(T2)

(136)

- 3/20 -

(A PAUSE.

THEN DEADBEAT SHAKES  
HIS HEAD AND GRINS.

THEN HE STARTS TO  
CROAK A HIPPIE STYLE  
NUMBER, NOT VERY  
TUNEFUL)

DEADBEAT: Follow ... follow the  
track ... ~~Follow the track, there's~~  
~~no turning back ... Follow ...~~  
~~follow the track ...~~

(HE STARTS TO MOVE  
OFF DOWN THE CORRIDOR.

THE DOCTOR REALISES  
HE IS SUPPOSED TO  
FOLLOW AND DOES SO)

THE DOCTOR: Lead on! Deadbeat.

25"

RECORDING PAUSE

(136)

(TI)

06:05:15

12. INT. BIG TENT SEATING.

SEATING

28.

1  
3S FAMILY

(THE FAMILY SIT  
ALL EATING CHOC  
ICES.

MUSIC BLARES.  
BUT NOTHING IS  
HAPPENING)

CANNED MUSIC

FATHER: You know I could get quite  
cross about this.

(THEY ALL BITE  
INTO THEIR CHOC  
ICES AS ONE.

RING/ENTRANCE

29.

2  
LS MORGANA  
  
HOLD TO MLS  
MORGANA  
EXITS ROT

A CANNED FANFARE./

FANFARE

MORGANA EMERGES  
FROM THE BACKSTAGE  
AREA LOOKING  
FLUSTERED BUT  
PLASTERS A GRIN  
ON HER FACE)

MORGANA: Stay cool,  
please. The next  
performance will start in a few  
minutes.

06:05:40

ON S30  
MS MOTHER

(SHE GIVES A  
FORCED SMILE AND  
EXITS TOWARDS  
THE VESTIBULE.

SEATING

30.

1  
MS MOTHER

PAUSE)/

MOTHER: Well!

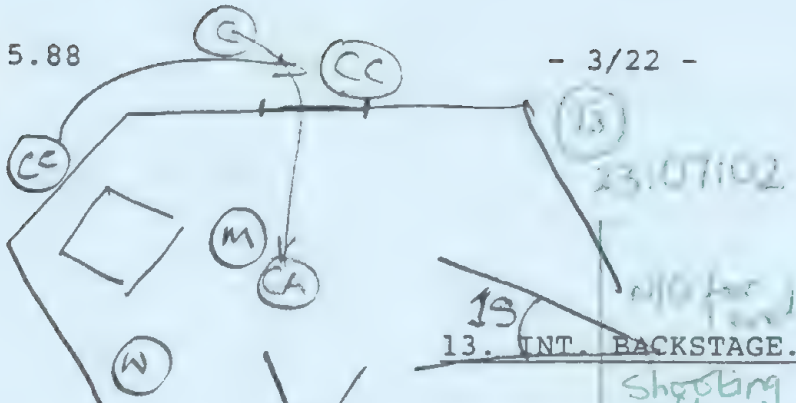
RECORDING PAUSE

17"



3.5.88

- 3/22 -



23:07:02  
23:05:48  
23:05:17

2C 2G 5F  
N/G  
Cage  
door.

318.

1S  
GROUP SHOT (CAPT/MAGS)  
WHIZZKID/CHIEF CLOWN F/G  
PAN R WITH GROUP

(THE CAPTAIN, MAGS  
AND ATTENDANT  
CLOWNS RETURN,  
THE CAPTAIN WITH  
A TRIUMPHANT GRIN.

THE CHIEF CLOWN  
AND WHIZZKID TURN)

THEN LET THEM  
GO R

WHIZZKID: Oh wow! Are you Captain Cook  
the famous -intergalactic explorer.

Is that

319

2S  
MS CHIEF CLOWN  
HOLD TO  
O/S 2S  
CAPT/CHIEF CLOWN

CHIEF CLOWN: Quiet! (TO THE CAPTAIN)  
Where's the Doctor?

CAPTAIN: I'm afraid he gave us the  
slip.

320.

1S  
2S CAPT/MAGS

CHIEF CLOWN: He did what?

CAPTAIN: He gave us the slip. A  
very similar thing happened to me  
once in the Bay of Paranoia on  
Golobus and -

321.

2S  
MS CHIEF CLOWN

CHIEF CLOWN: I don't care what  
happened on Golobus.

322.

5 4S F  
2S A/B

CAPTAIN: Your loss old man  
(INDICATING MAGS) Anyway, it was  
all her fault, of course.

MAGS: Hang on a moment, you promised  
me -

CAPTAIN: (OVER-RIDING THIS) I  
imagine you'll have to put her in the  
ring next as some sort of punishment.

323.

2S  
O/S FAV CHIEF CLOWN

\* CU CONTROL PANEL  
CH. CLOWNS HAND IN  
05:03:08.  
Spool no HR44449



323 ON 2  
O/S FAV CH CLOWN

- 3/23 -

(T3) (T2) (T1) 92 124

CHIEF CLOWN: No.

CAPTAIN: Oh. Found someone else then?

CHIEF CLOWN: (GRIMLY) ~~OK~~ yes.

CAPTAIN: May I enquire who?

CHIEF CLOWN: You.

RECORDING PAUSE

REPOS CAM'S

Q TRAPDOOR  
DOWN

324.

5

CAPTAIN STARES IN DISBELIEF

~~DEEP BS~~

THE WHIZZKID COMES  
UP TO HIM)

~~WHIZZ/CAPT/MARS~~

~~TIGHTEN TO  
TIGHT 2S~~

~~WHIZZKID/CAPT~~

MS WHIZZ  
TO 2S  
WHIZZ/CAP.

WHIZZKID: Excuse me, ~~aren't you~~ *but you are*  
Captain Cook, the famous inter-galactic  
explorer. I've got maps at home  
showing all your journeys and a piece  
of one of your old shoes I bought  
in a souvenir shop on -

CAPTAIN: (RUFFLED FOR ONCE) Will  
you leave me alone?

N/G  
shook  
off

RECORDING PAUSE

124

- 3/24 -

(19)

DS DRAPES IN

(T2) (T1) S210 + 211  
04:08:09 04:07:13

14. INT. VESTIBULE.

210.

2  
MS MORGANA

/ (MORGANA IS AT THE CRYSTAL BALL AGAIN.

211.

1 LOCKED OFF  
O/S CRYSTAL BALL (EYE ANIMATES)

SHE STARES AT IT IN TERROR. /

WE MOVE CLOSER TO HER EYES.

MAT IN EYE

212.

2  
MS RINGMASTER  
PAN R TO  
2S RM/MORGANA

(T1) T 04:09:13  
THE EYE LOOKS OUT FROM THE BALL AT HER.

THE RINGMASTER BUSTLES IN.

HE SHAKES HER)

Morgana  
RINGMASTER: Hey, ~~cool~~ it, Morgana.  
You were well away there.

long gone  
MORGANA: (POINTING AT THE EYE) Look!  
It's here now.

P/U for (T1)  
RINGMASTER: (NERVOUSLY) What do you mean?

04:10:55  
MORGANA: (STARING AT HIM COOLLY) What we found. What we serve. It'll always be here now. Waiting for us to fail.

213.

1  
MS RINGMASTER

RINGMASTER: (LOOKING AWAY) Hey, Morgana, don't come with all that now.

214.

2  
MS MORGANA

MORGANA: Don't pretend you don't see.

215.

1  
MS RINGMASTER

RINGMASTER: We've got an empty circus tent in there. I don't want to talk about anything else.

216.

2  
MS MORGANA

(19)

216  
MS MORGANA

04:11:38

2ND PASS

P/U (TI)

3/25 -

(20)

216A.

1 1st pass  
MS RINGMASTER

MORGANA: Send in another act,

216B.

1 2nd pass  
3S

RINGMASTER: I will, baby, just as soon as I can

RM/CHIEF CLOWN/MORGANA

\* N/G  
\* CUT.

(THE CHIEF CLOWN  
COMES IN ANGRILY)

CHIEF CLOWN: The Doctor escaped.  
Your idiot of a Captain failed us.

TIGHTEN TO

2S RM/CHIEF CLOWN

Might  
RINGMASTER: (SHRUGS) Send him into the Ring.

CHIEF CLOWN: Of course. It's arranged already. But I'm more worried about The Doctor. He's dangerous.

RINGMASTER: Let's go find him then.

CHIEF CLOWN: I'll go find him. You get back in the Ring.

RINGMASTER: Now, just a minute, man, I don't like -

04:12:38

M2S RING/MORG.

217. P/U. 2 2nd pass  
MS MORGANA

MORGANA: Quiet, both of you. Look!

218.

1 2nd pass  
2S A/B  
PAN R TO 3S

(SHE POINTS TO THE  
CRYSTAL BALL WHICH  
IS CHANGING COLOUR.

VIS FX  
CRYSTAL  
BALL CHANGING  
COLOUR

RM/CHIEF CLOWN/MORGANA

THEY ALL GATHER  
ROUND THE BALL.

IN IT WE SEE AN  
IMAGE OF THE DOCTOR  
FOLLOWING DEADBEAT  
DOWN A CORRIDOR.

THEY WATCH IN  
SILENCE)

219.

1 1st pass  
MCU RINGMASTER

(AWED) It's shown him to us.

showing

(20)

219  
MCU RINGMASTER

P/u

(T1)  
2ND  
PASS

(T1)

3/26 -

(21)

220.

1 2nd pass  
MCU CHIEF CLOWN

RINGMASTER: And he's with Deadbeat.

CHIEF CLOWN: Then he must be stopped  
at once.

52"

RECORDING PAUSE

(21)

(T3)

- 3/27 - (T2)

(T1)

(137)

21:19:29

21:19:00  
"chamber"

21:17:58

said  
"Passage"

15. INT. CORRIDOR.

362.

LOOSE 2S DEAD/DOC  
from behind.

(THE SCENE WE'VE  
ALREADY SEEN IN  
THE CRYSTAL BALL  
IN SCENE 14, WITH  
THE DOCTOR FOLLOWING  
DEADBEAT.

} insert for  
crystal ball  
21:19:58

DEADBEAT IS STILL  
SINGING HIS WEIRD  
LITTLE DITTY)

THE DOCTOR: Where are you taking me,  
Deadbeat? This isn't the way to the  
Stone Passage, is it?

362A

LOOSE 2S  
FROM FRONT.

(DEADBEAT SHAKES  
HIS HEAD)

LET THEM GO L

I do hope you're not leading me  
somewhere I don't want to go.

(DEADBEAT GRINS  
AND BECKONS  
HIM ON)

14"

RECORDING PAUSE

SAFETY SHOTS.

Doc comes down  
corridor towards cam 21:20:25

+ away from cam 21:20:37

(137)



(S90) + (S91)

(T4) 06:04:20  
3/28 -

(B) (T1)

06:05:27

(T1) N/G w/ ACE  
06:01:09(T2) N/G w/ to w/  
06:02:15(T3) N/G lorry  
06:03:19.16. INT. WORKSHOP.

88. B  
O/S 2S FAV BELLBOY / (BELLBOY STILL  
CLUTCHES THE  
EAR-RING)

BELLBOY: Kites. She made beautiful  
kites. Every colour of the rainbow.  
All shapes and sizes. ~~Animals.~~

~~Birds. Ships. Trees. And they~~  
~~destroyed it all.~~ They use them  
to watch us and trap us and keep ~~They destroyed~~  
us here. ~~And after they destroyed~~  
*her work + then* ~~her~~, they destroyed her.

89. B  
O/S 2S FAV ACE

(ACE, ILL AT EASE  
WITH ALL THIS  
EMOTION)

90. A  
LOOSE 2S BELL/ACE

*alright*  
ACE: It'll be ~~OK~~, Bellboy. We'll  
get you out of here.

BELLBOY: Why should I want to get  
out of here. It's gone. the fun,  
the freedom, the being what you want  
to be. All of it. Don't you under-  
stand?

(RISES)  
91. A  
MS ACE STANDING ACE: Yes. (~~CLEARING THROAT~~) Look,  
I'm sorry. But we can't stay here  
for ever, can we?/ I ~~need~~ to find  
the Doctor for a start.

92. B  
MS BELLBOY  
HOLD TO  
2S BELL/ACE  
FAV BELLBOY

*look everything.*  
BELLBOY: They've taken ~~all~~ that  
was bright and good about what we  
had and buried it where it can never  
be found again.



- 3/29 -

06:07:54

P/U for

(S93) + (S95)

ACE: I don't follow. Who's 'they'?  
(ACE KNEELS)

BELLBOY: The ones who run the Circus  
~~now~~ The ones you've met. But not  
just them, there was ... (STARTS  
TO STUMBLE) there was ...

(HE SHAKES HIS  
HEAD IN DESPAIR)

93. B  
CU BADGE  
PAN UP TO MCU ACE

~~It won't come back ... But the best~~  
~~were all destroyed one by one /...~~  
Flowerchild and Juniper Berry and  
Peacepipe and ... (HIS BROW FURROWS)  
and Deadbeat ... (MUSING) No, he

94. B  
MCU BELLBOY

/wasn't Deadbeat then, (he was ...  
No, it's gone. But he was our  
brightest and our best ~~that~~ ...  
I remember that.

95. B  
MCU ACE

(HE STOPS AND  
STARES AT ACE) /

96. B  
MCU BELLBOY

There's nothing I want now. The  
dream's over.

R E C O R D I N G   P A U S E

- 29 -

41

- 3/30 -

(12)

(11)

(139)

22:05:12

22:04:33

17. INT. CORRIDOR.

363.

GROUP SHOT  
CHIEF CLOWN +  
4 CLOWNS

LET HIM GO L

/ (THE CHIEF CLOWN  
COMES DOWN THE  
CORRIDOR GRIM-  
FACED WITH ROBOT  
CLOWNS BEHIND  
HIM)

9"

8"

---

 END OF DAY 3 RECORDING
 

---

SAFETY SHOT

CLOWNS going other way

22:05:36

9"

(139)

- 3/31 -

(T1) (S98) to end

06:09:51

*They don't*

18. INT. WORKSHOP.

*Rise*97. C/L WALL OUT  
2S BELL/ACE/(THE DOOR RATTLES  
ON THE OUTSIDE.BELLBOY AND ACE  
LOOK UP)

SET C/L WALL

98. CS DOORACE: ~~I guess~~ they're coming to take  
me off to the ring, Bellboy. They  
may need you to repair the robots.  
But I'm just trouble./99. LS BELLBOY/ACE(THE DOOR STILL  
RATTLES./BELLBOY STARES  
AT IT)Making a bit of a mess of opening  
the door, aren't they? It can't  
be that difficult.BELLBOY: Maybe it is the end after  
all.100. CS DOOR  
HOLD TO 2S  
DOC/DEAD*Bellboy*  
ACE: Don't sound so pleased, please.  
Just for me. / (cont...)(THE DOOR BURSTS  
OPEN.ACE CASTS ABOUT,  
LOOKING FOR A  
WEAPON.101. LOOSE 2S BELL/ACEA FIGURE SLOWLY  
APPEARS THROUGH  
THE DOOR. IT IS  
DEADBEAT. FOLLOWED  
A MOMENT LATER  
BY THE DOCTOR)/

23.5.88

- 3/32 -

(43)

(S103)

06:10:56.

ACE: (cont) Doctor! /

102.

2S DEAD/DOC

PAN L TO  
3S BELL/ACE/DOC

THE DOCTOR: (BEAMING AT HER)  
I take it all back. (TO ACE)  
right. Clowns can be creepy.

Deadbeat, <sup>absolutely</sup>  
You're 1

N/G  
for  
BELLBOY  
2S.

(HE ADVANCES INTO  
THE ROOM TO GREET  
ACE.

DEADBEAT STAYS BY  
THE DOOR GRINNING.  
HE STARTS TO SING  
AGAIN) /

103.

~~MS DEADBEAT~~

M2S ~~DEAD~~ DEADBEAT  
to  
MS DB

DEADBEAT: Sift the dreams in your  
mind, sift the dreams in your mind,  
you'll be amazed by all that you'll  
find./

104.

3S BELL/ACE/DOC

PAN BELL R  
TO 2S BELL/DEAD

(HIS EYES MEET  
THOSE OF BELLBOY)

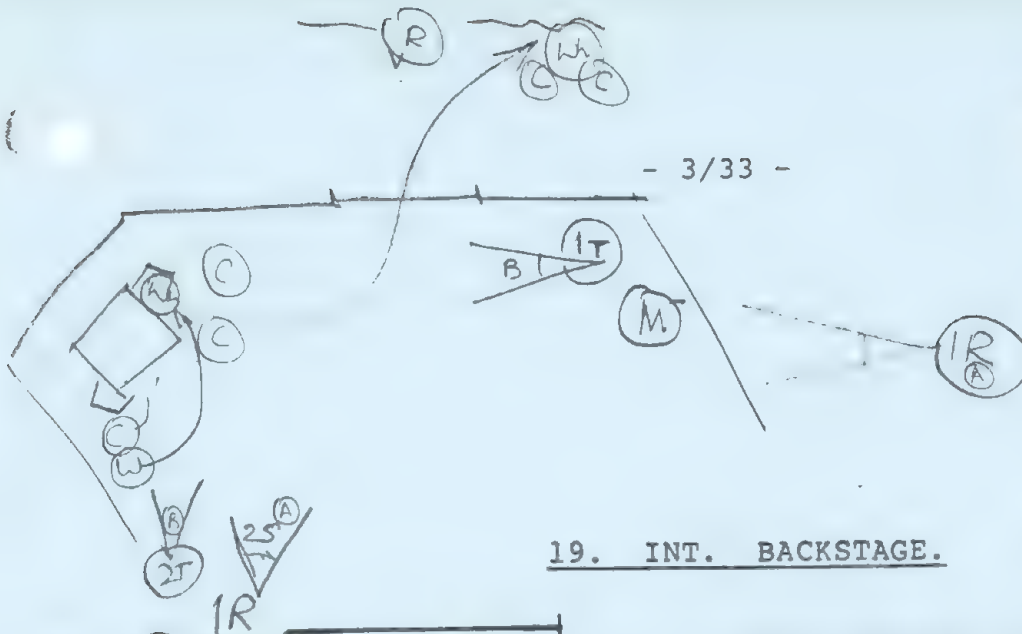
BELLBOY: Kingpin. That was your  
name. Kingpin.

(THE DOCTOR AND  
ACE STARE AT THE  
TWO OF THEM)

R E C O R D I N G   P A U S E

- 32 -

(43)



(125)  
93

23:09:55

19. INT. BACKSTAGE.

2G 3F 4D 5E 5G

325.

(A)

THROUGH BARS  
DEEP 3S MAGS F/G

(THE CAPTAIN, MAGS  
AND THE WHIZZKID  
IN THE CAGE  
GUARDED BY CLOWNS.

M2S

CAPT/WH

THE WHIZZKID IS  
ENTHRALLED BY THE  
CAPTAIN.

(B)

(B)

(T3)

(T2)

MAGS PROWLs ANGRILY  
APART FROM THE  
OTHERS)

23:18:18

23:15:55

CAPTAIN: So you've always been  
interested in the Psychic Circus,  
have you?

326.

(B)

2T

O/S 2S CAPT/WHIZZ

WHIZZKID: Oh yes. Of course, I've  
never been able to visit it before  
now but I've got all sorts of souvenirs.  
Copies of the advertising satellites  
that have ever been sent out. All  
the posters. I had a long correspondenc  
with one of the founder members too,  
soon after it started. Of course,  
although I never saw the early days,  
I know it's not as good as it was  
when it started but I'm still terribly  
interested -

(THE RINGMASTER  
APPEARS FROM THE  
RING)

327.

(A)

2S

MS RINGMASTER

RINGMASTER: Two minutes, Captain.

328.

(B)

1T

O/S 2S FAV CAPT

(125)

328 ON 5  
o/s FAV CAPT

3/34 -

94

126

CAPTAIN: (CALMLY) Thanks, Ringmaster.

(THE RINGMASTER  
LEAVES.

THE CAPTAIN TURNS  
WINNINGLY TO THE  
WHIZZKID)

No doubt you dream of having the  
ultimate Psychic Circus experience  
as soon as possible?

WHIZZKID: Sorry?

CAPTAIN: You ache for the moment  
when you do your own act within that  
sawdust covered magic circle? /

329. (B) 2T  
O/S 2S FAV WHIZZ

WHIZZKID: (EAGERLY) Oh, yes, of  
course. I mean, there's no real  
danger is there really? /

330. (B) 1T  
O/S 2S FAV CAPT

CAPTAIN: Only to those without  
resource or imagination or panache.  
I'm sure you have all those qualities.

WHIZZKID: Well, I <sup>really</sup> don't ~~really~~ know...

331. (B) 2T  
O/S 2S FAV WHIZZ  
HOLD MAGS IN

CAPTAIN: Come, come, don't be so  
absurdly modest. /

(MAGS BECOMES AWARE  
OF WHAT'S GOING ON)

MAGS: Don't listen to him.

WHIZZKID: But this is one of my  
heroes. Captain Cook, the intergalacti  
space explorer. /

332. (B) 1T  
O/S 2S FAV CAPT

- 34 -

126





127

CAPTAIN: (SMOOTHLY) Exactly. And shall I tell you what I'm prepared to do for you? As a special favour?

WHIZZKID: What?

CAPTAIN: Postpone my brief moment of glory in the Ring so that you may enjoy the unforgettable experience before me. Far beyond the Bouncing Upas Trees of Boromeo or the Singing Squids of Anagonia.

MS CAP.

01:01:50.

WHIZZKID: (WIDE-EYED) Are you sure you can bear to let me go first?

CAPTAIN: (HONESTLY FOR ONCE) It is a sacrifice I am prepared to make.

(THE RINGMASTER RE-APPEARS FOLLOWED BY THE TEAM OF MAKE-UP AND WARDROBE CLOWN ROBOTS AS BEFORE.

THE CAGE DOOR SWINGS OPEN)

(WHIZZKID STARES ENTRANCES AT THE NEW ARRIVALS)

Ringmaster  
I think you'll find Ringmaster, that this young man wishes to take my place in the Ring.

RINGMASTER: You're sure?

(RINGMASTER, WHIZZKID & CLOWNS EXIT)

WS LAGE

(T3)

23:14:03

333.

(B)

2T

O/S 2S FAV WHIZZKID

333A

MS CAP.

334.

(A)

2S

W/A SEE RINGMASTER

r/u

01:02:46.

25CAP/WMZZ

cut  
to

25CAP/MASS

127

334 ON 2  
W/A SEE RINGMASTER

WS CAGE

(T3)

P/U

2S  
CAP/MAGS

(B)  
(T3)

(B) (11)

(96)

(128)

- 3/36 -

01:03:35

(5338)

MS MAGS 1T

335. (B) ~~THROUGH BARS~~

2S CAPT/MAGS

336. (A) GROUP SHOT A/B

337. (B) ~~1T~~  
2S CAPT/MAGS

G/T  
dial.

338. (B) 2T  
MCU MAGS

(THE WHIZZKID NODS  
ENTHUSIASTICALLY.

IMMEDIATELY THE  
MAKE-UP TEAM SWARM  
ROUND HIM.

MAGS TRIES TO  
INTERFERE BUT IS  
PUSHED BACK BY THE  
CAPTAIN)

Yours be the glory,

CAPTAIN: It's useless, Mags. He'll  
never believe you./ I've never met  
anybody quite so gullible since -

(HE PAUSES IN  
GENUINE SURPRISE)

You know, I don't think I've ever  
met anyone quite so gullible.

(THE WHIZZKID MEAN-  
WHILE GLORIES IN  
THE MINISTRATIONS  
OF THE CLOWNS)

CS CLOWNS  
GETTING  
HIM  
READY

23:13:49

RECORDING PAUSE

- 36 -

(128)

- 3/37 -

(T6) F/s

06:14:46.

(S105) (107) (108) (109)

20. INT. WORKSHOP.

105.

2S BELL/DEAD

/ (DEADBEAT IS SLUMPED  
IN A CORNER SINGING  
TO HIMSELF)JIB UP WITH  
BELLBOYDEADBEAT: Sift the dreams ... sift  
the dreams ... When the mind's divided,  
the body screams ...PAN L TO  
MS BELLBOY(THE DOCTOR AND ACE  
WATCH HIM WHILE  
LISTENING TO  
BELLBOY)HOLD TO 2S  
BELL/DOC

HOLD 2S TO f/g

BELLBOY: Some of it comes back now.  
Not all. When he was Kingpin, he  
was the one who persuaded us to come  
here. ~~He~~ there was something  
he wanted. Something he knew about.  
We all trusted him. (WRYLY)THE DOCTOR: ~~But~~ something went wrong?BELLBOY: Yes. Something went very  
wrong. ~~It~~ ... it's... (FURROWS HIS  
BROW AGAIN) This place, you see,  
it does things to you. (S106)(T4) T 06:18:00  
THE DOCTOR: And so a friendly hippy  
circus became a trap for killing  
people. ~~turned into~~

BELLBOY: Yes. (cont ...) (S106)

T4

T6

(45)

S106

- 3/38 -

HOLD TO DEEP  
2S

(BELLBOY STARES AGAIN  
AT FLOWERCHILD'S  
EARRING)

BELLBOY: (cont) Even our own kind.  
(PAUSE) But that was after Kingpin  
was no longer Kingpin. Something  
went with him./

106. C/L WALL OUT  
O/S 3S BELL/DOC/ACE  
FAV DOC/ACE

THE DOCTOR: And the well?

BELLBOY: (GENUINELY PUZZLED) What  
well?

THE DOCTOR: You don't know anything  
about a well? With an eye ~~staring~~  
out from inside? *peering*

ACE: An eye like those on Flowerchild's  
- like the one on the kites.

107. (BELLBOY SHAKES  
HIS HEAD WISTFULLY) /  
DEEP 4S  
BELL/DOC/ACE/DEAD f/g

BELLBOY: No. Not any more.

(A GLOOMY PAUSE.

BROKEN BY A CACKLE  
FROM DEADBEAT.

THE OTHERS STARE  
AT HIM.

HOLD TO TIGHT  
2S BELL/DEAD

HE STARTS TO SING  
AGAIN)

108. DEADBEAT: look, look, look in the  
well .. The eye gives you promises...  
Promises of heaven or hell .../  
2S DOC/ACE

- 38 -

(45)

ACE: He's off. He's gone. I knew people like him in Perivale.

(DEADBEAT CACKLES AGAIN)

THE DOCTOR: Listen, Ace.

(HE GOES TO DEADBEAT.  
ACE JOINS HIM)

ACE: What ~~for~~ to

HOLD TO  
TIGHT 3S  
DOC/BELL/DEAD

109.

~~WE DEADBEAT~~

~~Z/I TO-~~  
~~CU DEADBEAT.~~

THE DOCTOR: The answers. You know ~~about~~ <sup>what</sup> ~~at~~ don't you, Deadbeat?

(DEADBEAT NODS)

THE DOCTOR: (ALMOST A COMMAND) Tell ~~me~~ <sup>me</sup> what ~~you know~~ <sup>happened</sup>

(WE END ON A CLOSE-UP  
OF DEADBEAT'S VACANT  
STARING FACE)

1'24

R E C O R D I N G   P A U S E

8

HR044314

21. INT. STONE CHAMBER.

16. \_\_\_\_\_ / (THE EYE STARES  
MCU EYE UNBLINKINGLY  
OUT OF THE WELL)  
Z/I TO CU EYE  
STARING EYE THEN STARES  
ANGRILY.

\*\*\*\* OTHER EYE SHOTS TO BE RECORDED NOW\*\*\*\*

See next few pages.

8



(T2)

ON S224  
MS MORG.

- 3/41 -

(T1)

(24)

04:16:29

04:15:58

22. INT. VESTIBULE.

223.

CU CRYSTAL BALL  
(LOCKED OFF)

/ (THE EYE STARES  
OUT FROM  
MORGANA'S  
CRYSTAL BALL. /

MATT IN  
EYE

it opens  
wide (angry)

224.

MCU MORGANA

MORGANA SPEAKS  
SOFTLY TO IT)

MORGANA: Don't be angry with us.  
More are on the way.

alts

RECORDING PAUSE

(24)

(138)

(T3) 3/42 -

(T2)

(T1)

22:04:13

(good)

22:03:50

22:02:02

N/G  
Action

23. INT. CORRIDOR.

361.

L/A CORRIDOR

CLOWNS FEET MOVE THRU SHOT  
R-L

CRANE UP SEE THEM  
EXIT FR. L.

/ (THE CHIEF CLOWN  
WITH HIS POSSE  
OF ROBOT CLOWNS,  
COMES DOWN THE  
CORRIDOR.

THE CHIEF CLOWN  
PAUSES AND  
THINKS FOR A  
MOMENT.

THEN HE SMILES  
AND FOLLOWS THE  
WAY DEADBEAT  
AND THE DOCTOR  
WENT BEFORE)

13"

14"

RECORDING PAUSE

(138)

(T3)

06:08:21

- 3/43

(T2)

06:07:15

(T1)

06:05:53

(47)

N/G  
Action

24. INT. BIG TENT SEATING.

31.

3S FAMILY

(THE FAMILY SIT  
WAITING AND  
EATING.

THE DRUMROLL  
THAT STARTS  
THE CIRCUS IS  
HEARD)

DRUMROLL

MOTHER: At last.

14"

11"

12"

RECORDING BREAK

(47)

- 3/44 -

(T3)  
ON MS  
RINGMASTER  
TO SHOT 33

Shot 32. (T1)

07:01:06.

07:04:02.

## 25. INT. THE RING.

32.

LS RING

CLOWNS INTO

RINGMASTER ~~THE~~ enters.

Routine.

(THE CLOWN ARE  
CIRCLING THE  
RING.)

DUB  
CIRCUS  
MUSIC

THEY POINT TO  
THE CENTRE AND  
THE RINGMASTER  
APPEARS)

GO RAP  
TRACK

## RINGMASTER:

Now welcome folks and I'm sure you'd  
like to know  
We've a great new act for our circus  
show.

Now welcome please with all the warmth  
you can

The Psychic Circus's greatest fan /...

33.

MS WHIZZKID

TRACK R TO MS  
~~WHIZZ~~/WHIZZ

(CANNED APPLAUSE  
AS THE WHIZZKID  
ENTERS)

A SPOT HITS  
HIM.

HE WALKS TO CENTRE.  
HE STANDS THERE  
ENTRANCED)

Q  
SPOTLIGHT

~~TRACK R.~~  
(CLOWNS ~~ENTER~~)

WHIZZKID: This is the most exciting  
day of my life, my dreams come true,  
I am standing in the ring of the  
Psychic Circus.

(THE RINGMASTER PATS  
HIM ON THE BACK TO  
FURTHER APPLAUSE.  
BUT GAZES AT HIM  
WITH ILL CONCEALED  
ILL INTENT)

SHOT 33

(T1) 07:02:09  
OK Action?

(T2) 07:03:05  
N/C Plane

- 3/45 -

(T1)

14:08:57

(96)

26. INT. BACKSTAGE.

339.

DEEP 2S  
CAPT/MAGS

BARS F/G

/ (MAGS CONFRONTS  
THE CAPTAIN)*poor boy*MAGS: You sent that ~~kid~~ out to his  
death.CAPTAIN: Nonsense. He may be a  
great success. I can remember  
at the Sacred Games at Muscolane -

RECORDING PAUSE

(96)

(T3) - 3/46 - (T2) (T1) (49)  
 06:09:45 06:09:25 06:09:00

N/G  
 Kathryn.

27. INT. BIG TENT SEATING.

34.

3S FAMILY

(THE FAMILY HOLD  
 UP THE SIGNS.

ALL READ 'O')

8"

8"

8"

RECORDING BREAK

(49)



97

- 3/47 -

(T1)

- 14:09:19

28. INT. BACKSTAGE.

340.

DEEP 2S  
CAPT/MAGS

CAPTAIN: - so it just goes to show  
you can never be certain.

(THE CROWD NOISES  
CUT OFF AND A  
SCREAM IS HEARD.

BARS F/G

THEN THE SCREAM  
ITSELF IS CUT  
OFF AND THERE  
IS SILENCE.

THE CAPTAIN  
POURS HIMSELF  
SOME TEA)

As I said, survival of the fittest,  
eh, Mags?

(SHE GLARES AT  
HIM, TOO ANGRY  
TO SPEAK)

RECORDING PAUSE

97

(T1) shot 35  
07:13:37 +  
07:14:06.

(50)

RM BENDS  
TWDS CAM

10"

shot 36  
(T2)  
07:17:53

29. INT. THE RING.

35. CU WHIPCRACK

(DRUMROLL. WHIP CRACK  
DRUMROLL STOPS.  
THE RINGMASTER  
POINTS TOWARDS  
THE WHIZZKID'S  
SPOT, NOW LURIDLY  
COLOURED.

36. MS RINGMASTER

THE WHIZZKID IS  
NO LONGER IN IT.

shot 37  
(T3)  
07:17:03

37. CU SPECS.

CRANE UP TO  
MS RINGMASTER

THE RINGMASTER  
MAKES A GESTURE  
AND THE SPOT  
SNAPS OFF.

THEN GRINNING,  
HE HOLDS UP IN  
HIS OTHER HAND  
THE WHIZZKID'S  
PAIR OF  
SPECTACLES ALL  
BUCKLED AND  
TWISTED, THE  
GLASS OF THE  
LENSES CRACKED  
AND BROKEN)

DRUM ROLL  
WHIPCRACK

RECORDING BREAK

shot 36 (T1) N/G 07:17:32.  
shot 37 (T1) N/G 07:15:09 smoke  
(T2) N/G 07:16:44 N/G smoke/Action.

(50)

- 3/49 -

(12)

07:02:27

30. INT. WORKSHOP.

110.

2S DOC/ACE/ (THE DOCTOR, ACE  
AND BELLBOY,  
CLUSTER ROUND  
DEADBEAT)PAN R WITH  
DOC & JIB DOWN TO  
3S DOC/BELL/DEAD

THE DOCTOR: Poor Deadbeat. He thought he could control ~~whatever~~ <sup>the</sup> ~~jack~~ powers that ~~will~~ <sup>are</sup> here, but they destroyed him instead. Perhaps it's safer being a Ringmaster and just ~~obeying~~ <sup>obeying</sup> orders. (TO DEADBEAT) Deadbeat, if we take you to the well, can you show us what you did?

(DEADBEAT NODS)

111.

MS ACEHOLD TO DEEP 2S  
DOC/ACE

ACE: How do we know it's not a con, Professor? <sup>all /</sup>

THE DOCTOR: He led me here to you and Bellboy, ~~and~~ He must have done that for a purpose.

ACE: Not if your brains are that scrambled.

HOLD TO TIGHT  
2S DOC/ACE

THE DOCTOR: There's something going on in there, Ace. I saw it when he looked into the crystal ball.

ACE: You're just an ageing hippy ~~as heart~~, Professor.

- 49 -

112.

~~MS BELL/ACE~~  
MS BELLBOY

PAN L TO  
3S DOC(f/g)/  
BELL/ACE

LET BELL GO L

THE DOCTOR: I suspect there may be something in that. Now we'd better be going. Bellboy? /

BELLBOY: (SHAKING HIS HEAD) No.

ACE: Come on, Bellboy.

*I think*

BELLBOY: The Chief Clown will come here after you. I can delay him for you a while. ~~It~~ would be ~~good~~ *to be useful at that.*  
*make myself*

ACE: But, Bellboy -

*do you*

*P/u (T1)*  
*(S113)*  
*07:03:56.*

BELLBOY: You still don't understand. ~~Everything I loved has gone.~~ *What's the point of living on to do work I hate?*

113.

MS DEADBEAT  
LET DOC IN L TO  
2S DOC/DEAD  
JIB UP WITH THEM  
LET THEM GO THROUGH  
DOOR

THE DOCTOR: (QUIETLY) So be it then. Thank you, Bellboy. (RISING) And come on, Deadbeat - or should I call you, Kingpin? We have work to do.

(DEADBEAT STARTS  
TO SING UNDER  
THIS:)

DEADBEAT: The sun comes up ... we see it shine ... the sun's not anyone's ... not yours or mine ...

(ACE AND THE DOCTOR  
LEAD HIM TO THE  
DOOR.

ACE TURNS AS  
THEY LEAVE,  
EMBARRASSED AT  
HER EMOTION) /

114.

MS ACE

*(S115)* *(T1)*  
*07:04:57*

ACE: Bye now, Bellboy. All the best. (HOLDING UP THE CONTROL) Oh, and, er, thanks for this,

115.

~~DEEP SHOT (outside~~  
~~caravan)~~  
~~DEADBEAT f/g~~  
~~BELL/ACE b/g~~  
2S BELLBOY/ACE  
TO MS BELL

BELLBOY: Goodbye, Ace. (PAUSE) And goodbye, Kingpin. *Doctor*

- 3/51 -

overlap dialogue from  
"We've got work to do"

(T2)

07:06:20

31. INT. CORRIDOR.

<p>116. _____ / (ACE, DEADBEAT DEAD/DOC f/g AND THE DOCTOR ACE/BELL b/g inside COME OUT OF workshop THE DOOR.</p> <p>HOLD ACE TO f/g</p> <p>LET THEM GO</p> <p>HOLD ON BELL inside Workshop</p>	<p>DEADBEAT IS STILL SINGING SOFTLY.</p> <p>THE DOCTOR AND ACE START TO JOIN IN SOFTLY AS THEY GO OUT OF VIEW)</p>
---	--

(T1) 07:05:45

RECORDING PAUSE

OLD SCENE 3/32

HAS BECOME 3/44



- 3/53 -

(T2)

(T1)

(22) (23)

F/S

04:14:17

04:15:12

Good

N/G  
Plane

33. INT. VESTIBULE.

221.

MS MORGANA  
CRYSTAL BALL F/G

/ (MORGANA STARES  
INTO THE  
INEVITABLE  
CRYSTAL BALL)

MORGANA: The acts will keep on  
coming now, we promise. no-one  
will ever go near the Bus  
again. Those who remain are your  
servants to do with as you wish. /

222.

CU CRYSTAL BALL  
(LOCKED OFF)

(PAUSE.

THE EYE STARES  
OUT AT HER)

MATT IN  
EYE

(PASSIONATELY) I never wanted to  
resist your power.

No eye opens Angily

P/u  
(T2)  
04:17:13  
Good.

P/u  
MS MORG  
(T1)  
N/G  
Sound  
04:15:40

10"

crystal ball

video fx tape  
H 38052

10:06:04

(22) (23)

(T6)

(T5)

(T4)

(26)

- 3/54 -  
04:11:00

04:10:25

04:09:55

34. INT. STONE ARCHWAY

39.

3S DEAD/DOC/ACEPAN R ALONG  
CORRIDOR/DEADBEAT IN FIRST.  
DOC/ACE FOLLOW.  
ACE LINGERS TO LOOK  
AT MOONTHE DOCTOR: You see those moon  
symbols?ACE: Yeah.THE DOCTOR: They really ~~upset~~ *frightened*  
Mags./

40.

2S ACE/DOC

LET DOC GO R

HOLD ON ACE  
PAN UP TO  
MOON~~ACE. Takes all sorts~~(AS THEY ENTER  
THE CORRIDOR,  
WE STAY WITH  
THE MOON CARVINGS)

RECORDING PAUSE

(T1) 04:08:11 N/G Cam.

(T2) 04:08:44 Boom in

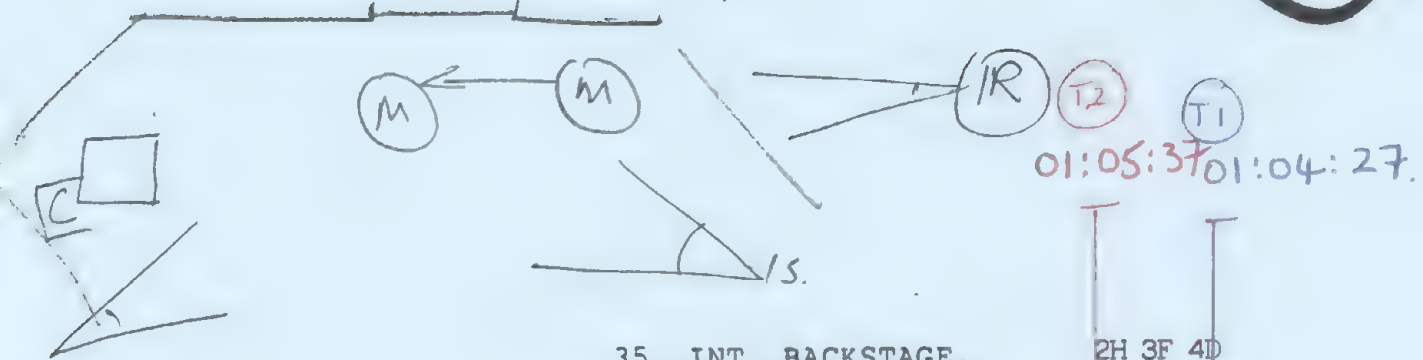
(T3) 04:09:33 Boom in

- 54 -

(26)

(99)

- 3/55 -

35. INT. BACKSTAGE.

2H 3F 4D

(MAGS PACES THE  
CAGE ANIMAL-LIKE.THE CAPTAIN  
LOOKS UP)341. (A) <sup>IR</sup> B F THROUGH BARS  
DEEP 2S CAPT/MAGS F/G342. (B) <sup>2T</sup> MS MAGS  
CAPTAIN: Calm down, Mags.  
There'll be some more contestants /  
along soon. We're doing very well.343. (B) <sup>1S</sup> MS CAPT  
MAGS: That poor boy.344. (B) <sup>2T</sup> MCU MAGS  
CAPTAIN: Us or him, Mags. And  
before you get too high and mighty,  
don't forget where you'd be without  
me. / Dead with a bullet in you on  
the Planet Vulpah. A silver  
bullet. /345. (B) <sup>1S</sup> MS CAPTAIN  
MAGS: I know that, Captain. But  
you didn't do it for me. You did  
it for yourself. I only wish I  
knew what you were after.346. (B) <sup>2T</sup> MS MAGS  
CAPTAIN: (CALMLY) All in good  
time, Mags, all in good time. A  
man who has played whist with the  
Card Carrying Dervishes of Tyrade  
and won always plays his cards close  
to his chest.

RECORDING BREAK

12	284	↓
13	321	
14	322	

---

- 3/56 -

(T1) 07:06:52

(T2) 07:07:24

36. INT. CORRIDOR.121. LS CORRIDORPAN L WITH  
CH.CLOWN

PAN AHEAD TO DOOR

LET CH.CLOWN  
ENTER ROFHOLD ON MCU  
CH.CLOWN AT  
DOOR/ (THE CHIEF CLOWN  
AND HIS COHORTS  
COME DOWN THE  
CORRIDOR AND  
STOP OUTSIDE  
THE DOOR OF THE WORKSHOP)

11"

- 56 -

(T2)

03:09:20.

D/S FLAT IN

(S4-2)

(T1)

03:07:43

(S41)

+

(S43)

37. INT. STONE CHAMBER.

41.

L/A 2S DEAD/DOC  
to edge of well

(THE DOCTOR,  
ACE AND DEADBEAT  
EDGE THEIR  
WAY TOWARDS  
/ THE WELL)

42.

PROFILE ~~DOC~~ / ACE

LET DEAD IN L

PAN R TO  
2S DEAD/ACE  
Doc in edge L

DEADBEAT: I can't do it.

ACE: ~~It's alright~~, Kingpin, we're  
nearly there.

(HE WHIMPERS  
AND TRIES TO  
RUN BACK.

BUT ACE  
RESTRAINS HIM)

Hold on, please.

(THEY HELP  
DEADBEAT TO  
THE EDGE OF  
THE WELL) /

43.

L/A 3S A/B

TIGHTEN TO L/A  
MS DEADBEAT

THE DOCTOR: (GENTLY) Now, <sup>Kingpin</sup> show  
us, ~~please, Doctor~~, what you  
did. When you first saw that eye.

(VERY SLOWLY  
AND TREMBLINGLY,  
DEADBEAT ADVANCES  
TO THE WELL.

C/A EYE IN WELL

HE DOES NOT  
DARE LOOK DOWN  
BUT SLOWLY AND  
PAINFULLY HE  
LIFTS UP THE MEDALLION  
HE WEARS ROUND HIS  
NECK AS HE DID IN THE  
VESTIBULE.



UNDERNEATH THE  
MEDALLION IS A  
SMALL SPARKLING  
MIRROR THAT GIVES  
OFF A STRANGE  
GLOW.

LET DEADBEAT  
FALL OUT L

(T3)

(S45)

(S47)

(46)

IT IS IN THE  
SHAPE OF AN EYE  
BUT WHERE THE  
EYEBALL SHOULD BE  
THERE IS A GAP  
WHERE THE GLASS  
IS MISSING.

T 03:11:59

45.

L/A 2S DEAD/ACE

/ HE HOLDS IT UP  
FOR A MOMENT  
AND THEN COLLAPSES.

ACE GOES TO HIM.

THE DOCTOR  
MEANWHILE PEERS  
INTO THE WELL)

ACE: ~~Well done, Kingpin~~, great  
stuff. ~~Kingpin~~

(THE DOCTOR  
FROM THE WELL) /

46.

MS DOC

THE DOCTOR: He must have used  
this medallion to summon the  
power that lurks here. /

47.

L/A 2S DEAD/ACE

ACE: (MINISTERING TO DEADBEAT)  
And it did this to him?

THE DOCTOR: Yes.

CU MEDALLION

ACE: (SAVAGELY) I wish I had  
some Nitro-9 to lob down there.  
(SUDDENLY) Hang about ...

TIGHTEN TO  
CU MEDALLION

03:14:56.

(SHE RAISES THE  
MEDALLION)

48.

2S ACE/DOC

The mirror here. It's an eye. /

P/U T2  
03:13:48  
- 3/59 -

T3

(29)

THE DOCTOR: ~~that~~ <sup>seems to</sup> that eye ~~that~~  
plagues us everywhere. (EXAMINING  
IT) But with the eyeball removed  
by someone. <sup>or something</sup>.

(THE TRUTH  
ALMOST HITS  
THEM SIMULTANEOUSLY)

ACE: Hidden?

THE DOCTOR: In that bus?

ACE: Where Flowerchild died trying  
to get it.

(THEY STARE  
AT EACH OTHER,

49.

MS DEADBEAT

DEADBEAT STARTS  
TO SING FEEBLY)

DEADBEAT: We shall be free ...  
we shall be free ... we shall be  
free ... (RAISES HIMSELF UP ON  
ELBOWS)

extra shot  
w/ DOC  
REACTION

R E C O R D I N G   P A U S E

(29)

- 3/60 -

(T3)

07:10:18

(T1) 07:07:12 N/G  
Chief Clown at end

(T2) 07:09:12  
N/G a/b.

38. INT. WORKSHOP.

117. END WALL OUT  
2 MS CH.CLOWN AT DOOR / (BELLBOY LIES  
AMIDST HIS  
MASSED ROBOTIC  
HALF-REPAIRED  
CREATIONS.

LET HIM GO L THE CHIEF CLOWN  
CONFRONTS HIM  
WITH ROBOT  
CLOWNS BEHIND  
HIM)

118. 1 CHIEF CLOWN: Where are they? /  
MS BELLBOY

BELLBOY: I don't know. I don't  
care any more. It's all ~~gone~~,  
destroyed. You know that ~~was~~.  
You were a wonderful Clown once.  
~~Inventive~~, funny, ~~inventive~~

HOLD TO 2S  
CH.CLOWN'S ARM

CHIEF CLOWN: (STRIKING HIM) Quiet.

BELLBOY: I'm not helping you any  
more, you see.

HOLD HIS RISE  
TO 2S (STANDS)

HOLD CLOWNS INTO  
F/G TO GROUP SHOT (BELLBOY TAKES  
UP THE ROBOT  
CONTROL DEVICE  
HE USED IN  
SCENE 5)

(S119)  
07:11:17.

119. 2 CHIEF CLOWN: Don't be a fool,  
CU 2 DUSTY CLOWNS Bellboy./  
in b/g

120. 1 BELLBOY: ~~They're not my clowns~~  
GROUP SHOT A/B ~~my clowns~~

(T3)

(51)

- 3/61 -

*Bellboy Come on, deal  
with me as you dealt  
with F.C.*

HOLD CH.CLOWN to f/g

(HE PRESSES THE  
CONTROL BUTTON  
AND TURNS TO  
THE ROBOTS)

CHIEF CLOWN: You've gone crazy.

BELLBOY: Come on, come on.

PAN R WITH  
CH.CLOWN TO DOOR

~~Don't hold back now. Deal with me  
as you dealt with Flowerchild.~~

Come on, come on.

(TRIGGERED BY  
BELLBOY'S DEVICE,  
THE ROBOTS  
BEHIND GRAB  
BELLBOY.

THOSE IN FRONT  
THAT CAME WITH  
THE CHIEF CLOWN  
CLUSTER IN.

THE CHIEF CLOWN  
WATCHES AS  
BELLBOY DISAPPEARS  
BENEATH THE  
THRONG JULIUS-  
CAESAR LIKE)

R E C O R D I N G   P A U S E

(51)

(30)

HR 044315

- 3/62

(T2)

(550)

03:15:57

39. INT. STONE CHAMBER.

50.

PROFILE 3S ACE/DEAD/  
DOC f/g

LET DEAD GO R

HOLD 2S ACE/DOC

PAN R

/(THE DOCTOR AND  
ACE ATTEND DEADBEAT)

THE DOCTOR: It's so tantalising.  
To be so close to understanding it  
all. And yet ~~still~~ so far.

ACE: So we'll have to get hold of  
that other bit of mirror, Professor.

THE DOCTOR: (NODDING) Exactly.  
You'll have to take Deadbeat with  
you ~~and get it from~~ the bus. But,  
please, be careful. /

51.

MS ACE  
TRACK R TO 2S  
ACE/DEADBEAT

ACE: Hang on a bit, Professor.  
This is all going a bit fast for me.  
I'll fetch it, no problem. But what  
about you? /

52.

MS DOC

THE DOCTOR: I'm going back to the  
Ring. /

53.

2S ACE/DEADBEAT

ACE: Are you off your head? /

54.

O/S 2S FAV DOC

THE DOCTOR: No. But the Psychic  
Circus needs acts. We have to keep  
~~the powers occupied. Otherwise more~~  
~~innocents will die.~~ If they have  
me, perhaps they won't worry too  
much about you for the moment. /

55.

2S ACE/DEAD

ACE: (SHAKING HER HEAD) Sometimes  
I think it's you that's crazy not  
Deadbeat here. /

56.

O/S 2S FAV DOC

(T1) + (T2)  
N/G no exit  
Ace/Deadbeat.

(T3)  
03:18:54

(30)

T3

(31)

- 3/63 -

THE DOCTOR: Everybody remotely interesting is mad in some way or other. Now be off with you. (HE SMILES) Besides, after ~~all~~ the aeons and aeons of time travel, I have developed a remarkable survival instinct. /

LET DOC GO

57.

2S ACE/DEAD

ACE: You'll need it.

40"

R E C O R D I N G   P A U S E

- 63 -

(31)



(T2)

3/64 -

06:20:21

(T1)

06:20:04

(51)

40. INT. BIG TENT SEATING.

38.

3S FAMILY

Z/I TO  
TIGHT 2S  
MOTHER/GIRL

/(THE FAMILY SIT  
WAITING AND EATING)

FATHER: I don't know where they  
find these acts, do you mother?

MOTHER: Never seem to get any better  
do they, father?

11"

10"

RECORDING BREAK

(51)

(T1) n/g line  
said OOF.

- 3/65 -

(T2)

21:11:25

41. INT. CORRIDOR.

347.

MLS DOC  
TRACK BACK  
TO

/ (THE DOCTOR STRIDING  
DOWN A CORRIDOR  
WHICH LEADS TO THE  
BACKSTAGE AREA.

2 SHOT CLOWN/DOC

TWO ROBOT CLOWNS  
STAND THERE.

LET DOC GO R

HE COMES UP TO  
THEM)

THE DOCTOR: I believe you've been  
looking for me. I'm wanted back-  
stage.

(HE BEAMS UP  
AT THEM)

10"

RECORDING PAUSE

14:03:31

42. INT. BACKSTAGE.

348.

MS DOC PAN R  
TO 3S

/ (THE CAPTAIN AND  
MAGS LOOK UP IN  
AMAZEMENT.

CAPT/DOC/MAGS

14:04:59

P/U  
2S MAGS/DOC

CLOWNS LEAD THE  
DOCTOR IN AND  
LET HIM BACK  
INTO THE CAGE.

CAPT/DOC.

HE SMILES AT THEM)

HOLD 3S AS

P/U A/B

14:07:12.

THE DOCTOR: Greetings, Captain Cook,  
Mags. You will be pleased to know  
the greatest act in the galaxy has  
returned to the fold.

348A.

TIGHT 2S DOC/MAGS

CAPTAIN: Jolly good show Doctor!/  
MAGS: (ANGRY) But, Doctor, I

348B.

O/S 2S FAV DOC

helped you to escape and /-

M2S  
CAP/DOC  
20:18:32

S348C.

T3 20:18:00

348C.

3S CAP/DOC/MAGS

S349

14:04:27.

THE DOCTOR: (GENTLY) I know, Mags,  
and I have not wasted the time you  
bought me but I have returned with  
an idea - (SEATING HIMSELF) - I  
would like to suggest that this time  
we all work together.

349.

MS MAGS

MAGS: Meaning?

350.

O/S CAPT/DOC  
FAV DOC

THE DOCTOR: Well, up to now the  
people in the cage have been played  
off against each other./ And, of  
course, some people are more clever at  
preserving themselves than others.

351.

2S FAV CAPT

CAPTAIN: (SHRUGGING) Luck of the  
draw. ~~ad~~, boy

352.

O/S FAV DOC

(T3) P/u. P/u.

M2S  
CAP/DOC

20:19:22 20:19:55 (100)

352  
O/S FAV DOC

- 3/67 -

(T1) 20:21:41  
C2S  
DOC/MAGS  
FAV MAGS

MS  
DOC  
21:02:06

(T1) (T1)  
MS CAP MS CAP - TO  
C2S  
DOC/MAGS

THE DOCTOR: (DRILY) Not entirely  
So what I am proposing is that we  
all go in together. One for all  
and all for one. That should throw  
a very big ~~hammer~~ in the works.  
hammer.

(T2) 20:20:54  
353.  
(T3) 21:01:14 MAGS

MAGS: (ENTHUSIASTICALLY) I'm with  
you Doctor. And so's he.

(T4) 21:01:40  
354.

O/S 2S FAV CAPT  
CAPT/MAGS

CAPTAIN: Now wait a moment -

354A.

MS MAGS

MAGS: (FIERCELY) Aren't you,  
Captain? /

354B.

MCU CAP

CAPTAIN: (QUAILING BEFORE HER)  
Well, yes, Mags I suppose so.

355.

MCU DOC

RECORDING PAUSE

(100)

43. EXT. CIRCUS SITE. DAY.

143.	_____ /	(ACE AND DEADBEAT CREEP OUT OF THE BACK ENTRANCE OF THE TENT. BEHIND THEM THE SOUNDS OF CIRCUS LAUGHTER GROW.
	TENT WALL - ACE THROUGH - DEADBEAT THROUGH HOLD TO 2S	
<del>144.</del>	<del>_____ /</del>	<del>THEY SPOT NORD'S BIKE PARKED NEARBY.</del>
	NORD'S MOTORBIKE	
<del>145.</del>	<del>_____ /</del>	<del>ACE RUSHES TO IT, JUMPS ON IT AND TRIES TO START IT.</del>
	CS ACE ON MOTORBIKE	
<del>146.</del>	<del>_____ /</del>	<del>DEADBEAT WATCHES APATHETICALLY.</del>
	MS DEADBEAT	
<del>147.</del>	<del>_____ /</del>	<del>THE BIKE REFUSES TO BE KICKED INTO ACTION)</del>
	CS ACE A/B	

ACE: (WITH A SIGH) He never did  
fix that valve.

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 3/43  
CIRCUS TENT

RECORDING DATE 18/5/88  
Session p.m.

SPOOL NOS: HR41626

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
143	1	CS TENT WALL - ACE/DEADBEAT CRAWL UNDER IN C2S  EXIT ROF No dialogue  N/G LEFT ON WRONG SIDE OF ROPE	10"	16:09:57
	2	GOOD	10"	16:11:17



(B) RUN

(T2)

06:17:36

(A) RUN

- 3/70 -

(T3) 06:14:07

SMOKE FOR  
ATMOS

cam 1 - cut up  
clowns tumbling from  
side view

45. INT. CIRCUS RING.

1.

(A) 2

LS RING

HOLD TO  
MLS RINGMASTER  
(SEE CLOWNS INTO  
B/G)

(THE CANNED ROAR  
OF THE CROWD.

BY THEIR STANDARDS  
THE FAMILY LOOK  
QUITE ANIMATED.

WHIPCRACK

THE RINGMASTER STANDS  
AT THE SIDE OF THE  
RING AMIDST THE  
CIRCLE OF CLOWNS)

GO RAP  
TRACK

1A  
\* see  
shot 4

C/I 3S FAMILY

RINGMASTER: (CRACKS WHIP) *alks*  
~~and~~ now ~~let's~~ welcome <sup>not one act</sup>  
but three  
To the Greatest Show in the Galaxy.

2

(A) 1

3S CAP/MAGS/DOC

HOLD TO DEEP 4S  
CAP/RM b/g  
MAGS/DOC f/g

(HE GESTURES TOWARDS *the Galaxy*  
THE BACKSTAGE ENTRANCE,  
AND THE DOCTOR, MAGS  
AND THE CAPTAIN  
ENTER TRIUMPHANTLY.

THE CAPTAIN IS  
LAST ON, HE PAUSES  
BRIEFLY TO HAVE A  
WORD WITH THE  
RINGMASTER WHO NODS  
IN AGREEMENT./

3.

(B)

2S MAGS/DOC

THE OTHERS TURN  
SUSPICIOUSLY TO  
SEE IF HE'S GOING  
TO FOLLOW)

(A) 1

2S CAP/RM.

CAPTAIN: Sorry everyone.

(HE JOINS THE  
OTHER TWO IN THE  
CENTRE OF THE  
RING. THEY  
ACKNOWLEDGE THE  
APPLAUSE)

(41)

3  
2S MAGS/DOC

(T2)  
06:20:54

- 3/71 -

(T1)

06:20:40

46. INT. BIG TENT SEATING.

4.

3S FAMILY

(THE FAMILY WATCH  
SO INTERESTED THAT  
THEY STOP EATING)

(3 next)

12"

10"

ALSO USE FOR SHOT 1A.

(41)

4  
3S FAMILY

- 3/72 -

47. INT. CIRCUS RING.

(THE RINGMASTER  
AND THE CLOWNS  
ARE GONE.

THE TRIO STAND  
ALONE IN THE  
RING.

THE CAPTAIN COMES  
TO THE FRONT TO  
ACKNOWLEDGE APPLAUSE) /

APPLAUSE

5.

(A)

2S CAP/RINGMASTER

CAPTAIN: Thank you very much, ladies  
and gentlemen, but before we start,  
I would like to make one small request  
from stage management. A special  
lighting effect.

6.

(B)

2S MAGS/DOC

MAGS: (QUIETLY) No.

7.

(A)

2S CAP/RINGMASTER

(THE DOCTOR STARES  
AT HER PUZZLED) /

8.

(B)

MS MAGS

CAPTAIN: Could you perhaps give us  
that old devil moon effect? /

LET HER FALL  
OOS

(A MOONLIGHT  
EFFECT HITS MAGS  
AND MAGS ALONE)

MAGS: No ... no ...

9.

(B)

MS DOC

(THE CAPTAIN BACKS  
AWAY INTO THE  
GLOOM. /

(1 next)

- 72 -

9  
MS DOC

- 3/73 -

HR044278

(43)

10.

(A)

MS CAP & SPOT BEAM

THE DOCTOR, HOWEVER,  
WATCHES AMAZED  
AS MAGS STARTS TO  
SHAKE AND QUIVER.

HE HEARS THE  
CAPTAIN'S VOICE)

(S12) MCU DOC 06:19:26.

(S13) MCU CAP 06:15:36

CAPTAIN: You really were remarkably  
stupid this time, Doctor. I told you  
she was an unusual specimen. The  
growling. The snarling. The reaction  
to the moon. Surely you should have  
guessed. /

11.

(B)

MCU MAGS (SHE TURNS)

STAGE 1 M/UP

(AND BEFORE  
THE DOCTOR'S HORRIFIED  
GAZE, MAGS TURNS TOWARDS  
HIM WITH GLOWING EYES. /

12.

(B)

MCU DOC

13.

(A)

MCU CAP

THE DOCTOR REACTS. /

THE CAPTAIN REACTS.

14.

H7H

MAGS RISES AND  
TURNS AWAY.

MCU MAGS STAGE 1 M/UP

HOLD HER RISE

LET HER TURN AWAY

07:05:50 8"

HR044279

\* W/T MAG'S  
\* on sound tape  
NOT VT.

RECORDING BREAK

MAKE-UP CHANGE

15.

(S15)

(T4)

07:07:07

Alternative

(S15)

07:10:51

H7H

TRANSFORMATION  
CONTINUES

PAN UP TO

STAGE 2

CU MAGS

LET HER TURN TO DOC

HR044279

16.

(S16)

(T3)

07:12:32

LS MAGS

STAGE 2

RECORDING BREAK

MAKE-UP CHANGE

- 73 -

(4)



S17 07:18:35 HR0044279

XTRA SHOT.

CU CLOWNS  
REACTING

08:07:15

HR 280.

44

17.

H/H

MCU MAGS

STAGE 3

TURNS THROUGH  
CAM TO CAP

MAGS TURNS ON  
THE CAPTAIN.

CU SPINNING  
SPOTLIGHT

T4 07:10:33

HR 279.

18.

MCU CAP

T3 HR0044278

06:14:07.

HE REACTS TO MAGS.

19.

MS SPOTLIGHT/RINGMASTER  
(Following)

07:08:11 HR0044279

SPOTLIGHT SHINES ON MAGS.

20.

LS MAGS

STAGE 3

S20 07:19:00 HR0044279

MAGS RESPONDS TO LIGHT.

RECORDING BREAK

MAKE-UP CHANGE

21.

H/H

MS MAGS

TURNS AWAY  
PAN ONTO BACK

S21 08:02:23  
08:02:44

+ PANS onto MURDOC  
reaction 08:03:17

MAGS TURNS FROM CAMERA.

HR 280

22.

H/H

CU MAGS  
TURNS TO DOC

BULL MAGS

08:05:59

08:06:17

MAGS TURNS FULLY  
TRANSFORMED.

23.

MCU DOC

S23

08:03:45

DOCTOR REACTS.

WIDE SHOT OF  
S21-23

T1 08:06:37

T2 08:06:51

RECORDING BREAK

44

DOCTOR WHO" - T J.

RECORDING DATE:

"The Greatest show"

SESSION.

EP. 3 SC. 45.

SPOOL NO:

SHOT/S	TAKE	SET UP/ SHOT DESCRIPTION	TIMECODE
<u>A</u> <u>RUN</u>	1	N/G fluff out " Thank you ladies + gentlemen "	HR0044278 06:10:24
	2	OK? Action/Perf?	06:12:45
	3	Good	06:14:07
<u>B</u> <u>RUN</u>	1	Perf?	06:16:00
	2	Good	06:17:36
12	1	MU DOC.	06:19:26
13	1	MU CAP.	06:15:36
			HR0044279
14.	1	N/G Cam	07:05:08
	2	N/G Cam	07:05:31
	3	Good	07:05:50



"DOCTOR WHO" 7J.  
"The Greatest show"

RECORDING DATE:  
SESSION.

EP. 3 SC. 45

SPOOL NO:

SHOT/S	TAKE	SET UP/SHOT DESCRIPTION	TIME/CODE
15.	1	07:06:02	HR0044279
	2	07:06:34	
	3	07:06:54	
	4	07:07:07	
16	1	07:10:51	
	1	07:07:38	
	2	07:11:31	
	3	07:12:32	
17	1	07:18:35	
19	1	07:08:11	
20	1	07:19:00	
			HR0044280
21	1	08:02:23	
	2	08:02:44	
	3	08:03:17	
22	1	08:05:59	
23	1	08:03:45	
Xtra shots	WS: 1	08:06:37	
	2	08:06:51	
	CU CLOWNS REACTION	08:07:15	

10.5.88

# EXTRA SHOT

BW MOON SYMBOL

09:09:40

09:09:49

52

"DOCTOR WHO"

"THE GREATEST SHOW IN THE GALAXY"

by

Stephen Wyatt

09:03:54

EPISODE FOUR

XTRA  
TIGHT MS  
DOC.

(E) (T1) 09:01:19  
DOC/MAGS

(REPRISE END OF EPISODE THREE)

## 1. INT. CIRCUS RING. (CONTINUING)

✓ 39. E / (THE TRANSFORMATION  
MS MAGS IS COMPLETE. MAGS  
HAS BECOME FACIALLY  
AT LEAST, A SNARLING  
PUNK WOLF. SHE STARTS  
✓ 40. E \* \* TO PROWL ROUND THE RING./  
MS DOC FOR R.M.'S dialogue.  
THE DOCTOR WATCHES  
HORRIFIED./

✓ 41. } S41 } S41  
DEEP 2S RM/CAP } 09:01:19 } 09:03:31.  
THE CAPTAIN FROM HIS  
SAFER VANTAGE POINT  
AT THE END OF THE  
RING IS THROWN A  
WHIP BY THE RINGMASTER  
WHO IS OUTSIDE THE RING.  
THE CAPTAIN CRACKS  
THE WHIP./

✓ 42. (A1) (T1)  
H/A RING T ALL  
SCENE  
ON  
H/A  
WS.  
08:19:02

8 CLOWNS  
BEHIND  
R.M.

(1 next)

THE RINGMASTER GRINS  
IN APPROVAL. HE IS  
STILL OPERATING THE  
MOONLIGHT EFFECT (A  
SPECIAL SPOT). THE  
ROBOT CLOWNS ARE MASSED  
BEHIND HIM)

52

MS

DOC

42

H/A RING

10.5.88

(E)

H/A.

(A)

(TI)

(TI)

(A)

- 4/2 - CAPTAIN

T5 08:16:52.

WITHOUT  
RAP TRACK

RINGMASTER:

Well quite a surprise, folks, I have to agree

But this could be the Greatest Act in the Galaxy

(MAGS PROWL THE RING.  
THE CAPTAIN CRACKS  
THE WHIP) /

MS CAP

CAPTAIN: She hates it when this happens. But she can't control herself, of course. And, like all her kind, she has to destroy whatever comes in her path. / Which I'm rather afraid, old ~~man~~ <sup>boy</sup>, in this case has to be you ...

MS DOC

09:08:43

SEATING AREA

C7A  
LOOSE 3S FAMILY

(MAGS COMES CLOSER TO THE DOCTOR. SHE MAKES A FEINT, SNARLING. THE DOCTOR DRAWS BACK! WE CUT TO THE FAMILY. THEY HAVE STOPPED EATING AND ARE LOOKING VERY ALERT. THEY ARE HOLDING UP THEIR CARDS READING '9'. /

RING

LOOSE 3S CAP/MAGS/DOC

THE CAPTAIN, WHIP IN HAND, CIRCLES THE RING)

CAPTAIN: This Circus is ~~the~~ <sup>only</sup> the half of it, you see, old chap. These hippies fellows weren't quite ~~so~~ dumb as they looked. They didn't come here just for the fun of it. Well, some of them did but they're all dead.

SEATING AREA

C7A  
TIGHT 3S FAMILY  
Z/I TO MS GIRL

(WE CUT BACK BRIEFLY TO THE FAMILY AGAIN. THE LITTLE GIRL'S EYES ARE OPENED VERY WIDE AND HAVE A STRANGE GLOW IN THEM. /

GIRL  
CONTACTS  
& U.V.  
LIGHT

RING

2S MAGS/DOC

IN THE RING THE DOCTOR KEEPS A WEATHER EYE ON THE CIRCLING MAGS AS HE WAITS FOR THE CAPTAIN TO CONTINUE) *You have my*

DOCTOR: Go on. ~~I'm all~~ attention. /

MS CAP



10.5.88

4/ 3 -

\*

(54)

SEATING

49.

C7A  
MCU GIRL

CAPTAIN: We experienced explorers know all about making the most of our discoveries, you see. There are powers here to be harnessed by those intrepid enough to grab the opportunities. Myself for instance. /

RING

E

✓ 50.

MS DOC

(WE CUT MOMENTARILY TO THE LITTLE GIRL'S GLOWING EYES)/

LENSES & U.V. LIGHT

✓ 51.

MS MAGS

THE DOCTOR: *Deadbeat was destroyed*  
~~These powers destroyed~~  
Deadbeat. / *by those powers.*

✓ 52.

MS CAP

CAPTAIN: Yes, but he's like you, Doctor. None too bright in the old self interest stakes. /

✓ 53.

~~LOOSE 3S CAP/MAGS/DOC~~

(THE DOCTOR TRIES TO MOVE TOWARDS HIM.

MAGS INTERPOSES HERSELF SNARLING AND LUNGEING)

✓ 54.

MS DOC

CAPTAIN: Don't try and stop me, old man, that werewolf is extremely dangerous. /

✓ 55.

MS CAP

THE DOCTOR: You're meddling with things you don't understand, ~~Captain.~~ /

✓ 56.

MS DOC

PAN L TO ROPE

HOLD TO MS DOC

CAPTAIN: No, Doctor, you are. Once you're out of the way, I shall make my deal with the powers that be whoever they be. /  
I remember once visiting the Gold Mines of Katakiki, I -

(THE DOCTOR HAS SPOTTED SOMETHING. A ROPE DANGLING)

ROPE BEHIND DOC'S HEAD

THE DOCTOR: Captain Cook -

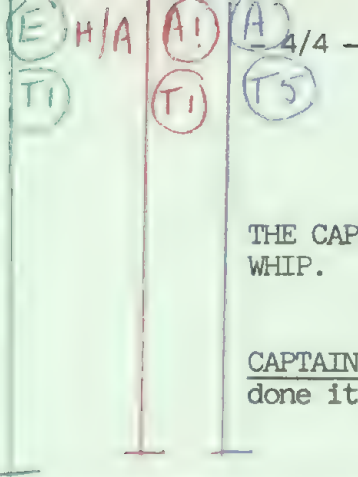
CAPTAIN: What?

THE DOCTOR: (SIZING UP THE POSITION OF THE TRAPEZE) You are not only a scoundrel and a meddling fool, you are also a crushing bore. /

✓ 57.

LOOSE 3S CAP/MAGS/DOC

(54)



THE CAPTAIN CRACKS HIS WHIP.

CAPTAIN: I'm afraid you've really done it this time, old man. Mags.

RECORDING PAUSE

DOCTOR PUT INTO SAFETY HARNESS

✓ 58. (T1) 08:09:57 / 2S MAGS/DOC / MAGS LEAPS UP ALL SLAVERING ATTENTION. BUT AS SHE LEAPS TOWARDS DOCTOR, HE GRABS ROPE AND SWINGS TO SAFETY OUT OF HER REACH

RECORDING PAUSE

REPOSITION DOCTOR FOR SWING

08:08:25 WS SWING P/U on CU ARRIVAL  
59. (T1) / H/A RING / (T1) 08:09:19. / DOCTOR SWINGS ACROSS CIRCUS RING. TO BANDSTAND AREA.  
DOC THROUGH R-L

RECORDING PAUSE

CLEAR CAMERAS CAM 3 TO POS B

60. / ~~L/A DOC ON BANDSTAND~~ / ~~AS SHOT 61~~ / MAGS SNARLS BENEATH THE DANGLING DOCTOR.

RECORDING BREAK

44

~~32.~~ EXT. HIPPI SITE. DAY.

222.

CS REAR OF HEARSE

HOLD TO  
MLS CONDUCTOR

(TWO CLOWNS  
IN ~~UNDERTAKERS'~~  
~~GEAR CARRY~~ OPEN BACK OF  
THE METAL BUS HEARSE  
CONDUCTOR ON  
HIS STRETCHER  
~~BACK TOWARDS THE~~  
BUS.

TAKE OUT  
THEY ~~PUT THE~~  
STRETCHER DOWN  
AND THE CONDUCTOR  
RISES UP FROM  
IT.

BUT HE HAS  
BEEN REDRESSED  
AS A TICKET  
INSPECTOR WITH  
APPROPRIATE  
COSTUME AND GEAR)

CONDUCTOR: Could I see your  
tickets please?



"Greatest Show"

3/32 (3/44)  
HIPPIE SITE

Session p.m.

SPOOL NOS: HR41624

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
222	1	<p>C3S AT BACK OF HEARSE.</p> <p>FIRST CLOWN OPENS UP BACK OF HEARSE.  SECOND CLOWN ENTERS LOF  BUS CONDUCTOR TILTED UP ON BOARD.  GETS UP &amp; WALKS OUT ROF</p> <p>No dialogue</p>	22"	17:41:10
222	1	<p>HEARSE IN FR. L.      BUS IN B/G</p> <p>BUS CONDUCTOR WALKS TOWARDS BUS MLS</p> <p>Dialogue "Can I see your tickets please"</p>	15"	17:43:55

MODEL SHOT & VAN

2. EXT. THE CIRCUS SITE. DAY.

157.

LS LANDSCAPE

CRANE DOWN TO  
LS CIRCUS TENT

/ (THE TENT IS  
ABLAZE WITH LIGHTS.  
AND APPARENTLY  
FROM INSIDE COME  
THE SOUNDS OF  
MUSIC, LAUGHTER  
AND CHEERING.

IDEALLY THE  
EXTERIOR SCENES  
IN THIS EPISODE  
SHOULD HAVE A  
DIFFERENT FEEL  
FROM THOSE IN  
EPISODE ONE AS IF  
THEN IT WAS DAY  
AND WE ARE NOW  
MOVING TOWARDS  
DUSK AND NIGHT)

10.5.88

(T2)

- 4/6 -

(T1)

11044276

04:13:09

\* (25)

04:13:40

N/G  
Action

3. INT. VESTIBULE.

225.

CU CRYSTAL BALL  
MORGANA'S POV  
LOCKED OFF.

/ (MORGANA SITS AT  
THE DESK BY THE  
CRYSTAL BALL.  
THE CHIEF CLOWN  
STANDS BY HER SIDE.

THE BALL CHANGES COLOUR.  
WE SEE IN IT AN IMAGE  
OF ACE AND DEADBEAT  
COMING OVER THE BROW  
OF THE HILL OVERLOOKING  
THE HIPPIE SITE, LOOKING  
TIRED AND BREATHLESS.

MAT IN  
OB SHOT  
ACE/DEADBT

THEY LOOK DOWN INTO  
THE HOLLOW AND START TO  
MOVE DOWN TOWARDS THE  
BUS IN THE HOLLOW.

MORGANA STARES DOWN  
AT THE IMAGE)

226.

2S CHIEF CLOWN/MORGANA

/ MORGANA: She's taken Deadbeat to the Bus.

CRANE UP  
HOLD CHIEF CLOWN

(THE CLOWN BENDS DOWN  
TO LOOK TOO AND SMILES.

BEHIND THEM OVER THE  
TANNOY COME SNARLING  
AND ROARING NOISES.  
THE CHIEF CLOWN REGISTERS  
THE NOISE BEFORE TURNING  
BACK TO THE CRYSTAL)

CLOWN: (GRIMLY) In that case they're  
also taken care of.

15"

15"

RECORDING PAUSE

(25)

EXT. COUNTRY ROAD (SC. 3 CRYSTAL BALL  
INSERT)

4. EXT. THE HIPPY SITE. DAY.

(ACE AND DEADBEAT  
COME OVER THE  
BROW OF THE HILL  
IN A CONTINUATION  
OF THE SCENE IN  
THE CRYSTAL BALL  
IN SCENE 3.

THEY LOOK TIRED  
AND BREATHLESS.

ACE LOOKS DOWN  
INTO THE HOLLOW)

HIPPY SITE

9.

L/A ACE/DEADBEAT

ACE: We're there, Deadbeat. Come on.

(SHE STARTS TO  
WALK DOWN TOWARDS  
THE BUS.

THE BUS AWAITS  
APPARENTLY  
DESERTED)

"Greatest Show"

SPOOL NOS: HR41624

EPIISODE/SCENE NO.

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
9	1	BUS F/G ROF  L/A EMPTY EDGE OF HILL  L2S ACE/DEADBEAT COME OVER BROW OF HILL EXIT LOF	08"	15:29:59
9 NEW SHOT		H/A LOOKING DOWN ON BUS  DEADBEAT/ACE INTO M2S Backs to cam. * EXIT ROF	05"	15:44:04

8. EXT. HIPPY SITE. DAY.

194. \_\_\_\_\_ / (DEADBEAT LINGERS  
MLS DEADBEAT NERVOUSLY OUTSIDE  
THE BUS, SINGING)

A DEADBEAT: Search ... search ... search  
out the truth ... search it out, search  
it out now.

195. { CU BUS FLOOR  
PAN UP TO MCU ACE  
SHE TAKES BOX  
OUT.

(INSIDE THE  
DRIVER'S CABIN  
ACE IS RUMMAGING  
THROUGH THE  
COMPARTMENT.

FINALLY SHE FINDS  
WHAT SHE IS  
LOOKING FOR.

~~196. CU BOX OUT OF HOLE  
IN FLOOR.~~

THE SMALL METAL  
CHEST DECORATED  
WITH HIPPY SYMBOLS)

B ACE: (CALLING) This must be it ...  
Kingpin. / I've got it!

197. \_\_\_\_\_  
DEEP 2S ACE/DEADBEAT

(SHE GIVES A  
THUMBS UP THROUGH  
THE FRONT WINDOW  
TO DEADBEAT. /

198. \_\_\_\_\_  
MS BUS CONDUCTOR

BUT AT THE BACK  
OF THE BUS THE  
METAL BUS CONDUCTOR  
(DRESSED AS A  
TICKET INSPECTOR  
NOW) IS STIRRING.

HE COMES OUT OF  
THE PASSENGER END  
OF THE BUS, METAL  
HANDS OUTSTRETCHED)



"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO.

4/8

HIPPY BUS

RECORDING DATE 17/5/88

Session p.m.

SPOOL NOS: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
195 196	1	CS ACE IN DRIVER'S SEAT. SHE FINDS BOX Dialogue B N/G action & again N/G box stuck  Again - N/G movement  AND AGAIN - GOOD	15"	15:54:34  15:54:48  15:55:53  15:56:08
194 197	1	CS DEADBEAT IN F/G ACE COMES TO WINDOW FOR Dialog "Kingpin I've got it"	20"	16:01:22
197	1	a/b - Ace comes to window for dialogue. N/G lorry		16:02:08
	2	Good	10"	16:02:28
198	1	MS BUC CONDUCTOR BY CURTAIN ACTIVATING Mute.	17"	16:11:07

(T2)

- 4/9 -

09:07:11

(56)

9. INT. CIRCUS RING

61.

L/A MS MAGS  
PAN UP TO MS DOC  
HOLD TO 2S MAGS/DOC

MAGS SNAPS AT THE HEELS OF  
THE DOCTOR WHO IS ON THE  
BANDSTAND.

S62  
(T1)

62.

C/A MS RINGMASTER SPOT

09:07:55

FOLLOWS  
MAGS

THE MOONLIGHT SPOT IS  
TRAINED ON MAGS  
BY RINGMASTER.

S63  
(T1)

63.

C/A MS CAP  
PULL FOCUS TO

LOOSE 2S MORG/CH. CLOWN

09:04:51

THE CAPTAIN CRACKS HIS WHIP  
EDGING HER FORWARD.

MORGANA & CHIEF CLOWN  
STAND BY ENTRANCE.

NO SHOT 64

THE DOCTOR: Mags, Mags, do you  
hear me. ~~The Captain says~~ when  
you're like this it's in your  
nature. you have to destroy  
everything that crosses your  
path. I don't believe that.

He says.

MAGS SNARLS. FINALLY  
THE DOCTOR SWINGS FROM  
THE BANDSTAND TO ~~THE~~  
~~AREA OF RING.~~ GOD'S SEATING.

RECORDING PAUSE

(T1)

MOVE CAMS TO  
GET H/A SHOT

65.

A  
H/A RING  
DOC L-R

08:08:55

DOCTOR SWINGS FROM BANDSTAND  
TO ~~HIGH AREA OF RING.~~  
GOD'S SEATING.

RECORDING PAUSE

REPOSITION  
CAMERAS

M2S M/CC

(56)

(T3)

08:11:56

DOC'S ARRIVAL AT GOD'S C.U.

(57)

66.

O/S 4S FAMILY/DOC

FAV DOC

DOCTOR SWINGS FROM HIGH AREA TO THE FAMILY SEATING AREA.

O/S 4S. DOC/GODS

(T3)

15:07:58

67.

C/A  
3S FAMILY EYES  
GLOWING

AS HE LANDS THE FAMILY RISE SUDDENLY AND THREATENINGLY TO THEIR FEET, THE EYES OF ALL THREE GLOW.

CONTACT LENSES & U.V. LIGHT

RECORDING PAUSE

REMOVE DOCTORS HARNESS

(T1) @ 10:02:44.

(T2)

10:03:54 WS FALL TO RING.

WT TO DOC. WT TO MAGS/LAP.

68.

~~LOOSE 3S~~  
~~CAP/MAGS/DOC~~  
MS DOC  
Mags in cage of floor

THE DOCTOR MOMENTARILY STARTLED GIVES A GASP OF SURPRISE, LETS GO OF THE ROPE AND FALLS TO THE RING FLOOR.

MAGS STARTS TOWARDS HIM.

THE DOCTOR TURNS TO CONFRONT HER.

69.

~~MS MAGS~~

THE WEREWOLF STARES BACK.

RECORDING PAUSE

CAM 2 RE-POS

(57)

## 9. INT. CIRCUS RING Contd.

THE DOCTOR: The Captain says when you're like this, it's in your nature. You have to destroy everything that crosses your path. I don't believe that.

70.

MCU MAGS

(THE WEREWOLF HESITATES IN ITS PROGRESS. THE DOCTOR STARTS TO GAIN CONFIDENCE AND SPEAKS WITH GROWING AUTHORITY)/

71.

O/S 2S FAV DOC

THE DOCTOR: When you are Mags, you know what is good and what is not, whom you can trust and whom you cannot. I don't believe you no longer have any control over those things now you're transformed.

72.

~~PROFILE 2S RM/CAP~~

(THE CAPTAIN CRACKS HIS WHIP ANGRILY. HE MOVES BACK TO WHERE THE RINGMASTER IS STANDING)

CAPTAIN: Turn that moonlight up a bit, will you?

(THE RINGMASTER OBLIGES. THE LIGHT ON MAGS INCREASES. SHE STARTS FORWARD RIGHT CLOSE TO THE DOCTOR) /

73.

O/S 2S FAV DOC

*Mags, mags*

THE DOCTOR: I'm at your mercy, Mags. But you don't have to kill anyone./

74.

MCU MAGS

(MAGS PAUSES, GROWLING. THE FAMILY SIT RIVETED.

75.

C/A 3S FAMILY (EYES GLOW)

MORGANA AND THE CHIEF CLOWN CRANE FORWARD. THE CHIEF CLOWN SMILING GRIMLY. THE RINGMASTER GRINS BY HIS SPOTLIGHT.

U.V.  
LIGHT

76.

C/A 2S MORG/CH.CLOWN

THE ROBOT CLOWNS BEHIND HIM ARE IMPASSIVE. THE DOCTOR HOLDS HIS BREATH./

77.

MCU DOC

3S CAP/MAGS/DOC

STILL MAGS PAUSES GROWLING QUIETLY.

THE CAPTAIN CAN STAND IT NO LONGER. HE COMES FORWARD TO APPEAL TO HER)

10:09:40.  
REACTIONS  
TO ALL  
ACTION 77.

576



10.5.88

- 4/10-17 -

MS CAP  
Mags in ROT.  
Both exit LOT

10:07:30

59

TIGHTEN TO  
2S CAP/MAGS

CAPTAIN: Come on, Mags. You can trust me, you know that. Once he's out of the way, we'll split the proceeds. Do it for me. Do it for your old chum, the Captain. You know you'll enjoy it/...

79.

MS DOC

GO WITH MAGS TO  
2S CAP/MAGS

(AT THIS MAGS GIVES A FEROCIOUS SNARL. SHE TURNS DECISIVELY FROM THE DOCTOR TO FACE THE CAPTAIN. HIS VOICE CHANGES AND HE CRACKS THE WHIP ANGRILY)/

WHIP CRACK

80.

MS RINGMASTER  
HOLD TO 2S RM/CAP

CAPTAIN: (BACKS TOWARDS RINGMASTER)  
Mags, do as I tell you....  
Mags, /I order you to.... Mags....

81.

MS MAGS

HOLD TO CU MAGS  
LET HER GO L

(MAGS LEAPS AT HIM WITH A FEROCIOUS ROAR. THE CAPTAIN COLLAPSES BACK CALLING OUT FOR HELP. THE DOCTOR WATCHES HORROR-STRUCK. MAGS PRESSES IN ON THE CAPTAIN)/

82.

MCU DOC

83.

CU SPOTLIGHT  
(IT SPINS)

DOCTOR: Mags, no, / don't. Mags -

(THE CAPTAIN FALLS AGAINST THE MOONLIGHT SPOT KNOCKING IT SIDEWAYS DESPITE THE EFFORTS OF THE RINGMASTER. THE LIGHT VEERS WILDLY ALL OVER THE PLACE AS THE CAPTAIN STRUGGLES.

HE STARTS TO SCREAM)

07:10:33

MS MAGS  
CAP'S POV  
SHE LEAPS  
(Profile)

10:08:04.

LEAPS TOWARDS  
CAM

10:08:37.

RECORDING BREAK

## CONTACT LENSES SHOTS

(S46)

TIGHT 3S FAMILY

Z/I to MS GIRL

(T1)

15:01:09.

HR044323

(T2)

15:02:36

(T3)

15:03:29

(T4)

15:04:10.

(S49)

MUM GIRL (seated)

(T1)

15:04:38

HR044323

(T2)

15:05:42

(T3)

15:06:17.

22:07:56 3S seated - they stand - no light

22:08:35 stood - light on/off / standing still  
N/G no glow

22:09:15 BCU MUM - light on.

22:10:03 BCU MUM - light on/off.



22 : 10 : 21

BW MUM

on/off/stand still/off.

22 : 10 : 37

BW GIRL

standing

22 : 10 : 57

BW DAD

N/G blue round chin.

22 : 11 : 25

BW DAD

on/off/stand

22 : 11 : 49

BW GIRL

"Bring on another  
act now" N/G light

22 : 12 : 25

BW GIRL

"Bring on..."

22 : 12 : 49

BW MUM

sitting

22 : 13 : 35

BW GIRL

"Bring on another..."

22 : 14 : 16

BW DAD

22 : 14 : 42

35 Seated.

22 : 15 : 12

Tight on MUM'S EYES.

(60)

S84 (as S76?)

10. INT. BIG TENT SEATING.

09:09:12.

✓84.

2S MORGANA/CHIEF CLOWN

(MORGANA AND THE CHIEF CLOWN WATCH WHAT'S GOING ON IN THE FLICKERING LIGHT CREATED BY THE SWIVELLING MOONLIGHT SPOT.

SPOTLIGHT  
FX ACROSS  
FACES

S (84A)

07:10:33

✓84A.

CU SPOTLIGHT (revolving)

THE CAPTAIN'S SCREAMING CONTINUES AND THEN ABRUPTLY CUTS OFF.

THERE IS AN EERIE SILENCE.

84B.

3S FAMILY

THE FAMILY STAND THERE QUIETLY GLOWING.

SPOTLIGHT FX  
CONTACT LENSES  
IN U.V. LIGHT

✓84C.

CU WHIP

S84C.

HR044282

10:13:53

THE WHIP LIES USELESS ON TO THE SAWDUST FLOOR./

✓84D.

MS DOCTOR

MS DOC + Girl  
dialogue.

THE DOCTOR LOOKS DOWN AT IT THEN THE LITTLE GIRL SPEAKS IN THE DARK TONES OF A MAN)

MALE VOICE  
& ECHO

84E.

MS GIRL (Eyes glow)

10:14:40 (f2)

HR044282.

GIRL: Bring on another act. Now!

RECORDING BREAK

(60)

11. EXT. THE HIPPY SITE. DAY.

199.

MS ACE

HOLD TO 2S

DEAD/ACE

(ACE COMES TOWARDS  
DEADBEAT CARRYING  
THE CHEST.

SHE IS TRYING  
TO OPEN IT WITHOUT  
SUCCESS)

A ACE: You'll have to give me a hand  
with this, Kingpin. I can't get it  
open. What I'd do for my chemistry  
set now.

SEE CONDUCTOR B/G

200.

MCU DEAD

(BUT DEADBEAT  
IS NOT CONCENTRATING  
ON WHAT SHE IS  
SAYING. HE IS  
STARING BEYOND  
HER VACANTLY)

201. (as 5199)

DEEP 2S

ACE/COND

FOCUS ON COND

B Oh, come on, Kingpin, do try and  
concentrate.

PULL FOCUS TO F/G

CRANE UP

(~~HE GESTURES~~  
~~VAGUELY BEHIND~~  
~~HER~~ BUT BEFORE  
ACE CAN LOOK  
ROUND THE HANDS  
OF THE METAL  
CONDUCTOR HAVE  
GRIPPED HER FROM  
BEHIND ROUND ~~HER~~  
~~THE NECK~~) ~~#END~~

HOLD 2S ACE/COND

C BUS CONDUCTOR: Tickets please ...

(ACE STRUGGLES,  
BUT HER ATTEMPT  
TO ELBOW THE  
INSPECTOR IN  
THE STOMACH ONLY  
DAMAGES HER ELBOW.

77

202. THE CONDUCTOR  
TIGHTENS ITS  
GRIP. /

TIGHT SHOT  
CHEST HITS GROUND

THE CHEST FALLS  
TO THE GROUND  
IN THEIR STRUGGLE.

203. THE CONDUCTOR  
STEPS ON IT WITH  
A HEAVY, METAL  
FOOT, BREAKING  
IT OPEN. /

FOOT ONTO CHEST

MS DEAD

DEADBEAT STARES  
DOWN AT IT  
TRANSFIXED) /

204. 2S COND/ACE

**D** ACE: (STRUGGLING) Kingpin ... ~~Kingpin~~  
... ~~come on~~ ... ~~help me~~ ...  
*please*

~~204A~~ MS DEAD  
Z/I TO  
MCU DEAD

(BUT HE IS STILL  
MESMERISED BY  
THE CONTENTS OF  
THE CHEST. /

~~205.~~ 2S COND/ACE

ACE TAKES FROM  
HER BELT THE  
REMOTE CONTROL  
BELLBOY GAVE  
HER. BUT THE  
CONDUCTOR KNOCKS  
IT SWIFTLY FROM  
HER HAND)

206. C/I REMOTE. CONTROL  
TO GROUND

**E** BUS CONDUCTOR: /(STRANGLING HER) May  
I see your ticket, please miss?

207. MCU DEAD

(MEANWHILE DEADBEAT  
BENDS DOWN TO  
EXAMINE THE CHEST)

MAGS ON  
FLOOR  
DOC IN TO  
M2S.  
EXIT  
ROF.

HR044282

(T2) 4/21 - (T1)  
10:16:55

10:15:36

(61)

N/G VOICES

12. INT. THE RING.

131.

LOCKED OFF

MS MAGS (SMALLER TEETH)

MYX TO

MS MAGS (NORMAL EYES)

MYX TO

MS MAGS (NORMAL TEETH)

WS CAP  
ON STRETCHER

10:17:34

(MAGS LIES  
EXHAUSTED IN  
THE CENTRE OF  
THE RING.

SHE IS STARTING  
TO TRANSFORM  
BACK.

HER OWN FEATURES  
ARE BECOMING  
VISIBLE AGAIN,  
HER FACE IS  
FRIGHTENED, AWED,  
SHE'S SHAKING.

132.

LS CAPT (on stretcher)  
& CLOWNS

HOLD MAGS/DOC

INTO F/G

SHE LOOKS UP  
AS THE ROBOT  
CLOWNS CARRY  
A STRETCHER  
CARRYING THE  
COVERED BODY  
WITH THE CAPTAIN'S  
PITH HELMET ON  
IT INTO THE  
BACKSTAGE AREA.

THE DOCTOR RUSHES  
OVER TO HER)

2S MORG + CLOWN

(T1) 10:18:50

LET THEM GO R

THE DOCTOR: Mags, come on ... We must  
get away - now ...

133.

LOOSE 2S MORGANA/ CH CLOWN

(HE HELPS THE  
STILL DAZED  
MAGS TOWARDS  
THE ENTRANCE)

\*\*

Also for  
135

(61)



(T2)  
RING.  
DOC/MAGS EXIT  
MORG/CLOWN  
POV

(T1)  
- 4/22 -  
2S MORG/CLOWN  
MAGS/DOC  
ENTER.

(62)

10:19:50

13. INT. BIG TENT SEATING.

LET DOC/MAGS  
INTO F/G

(THE CHIEF CLOWN  
AND MORGANA SEE  
THE DOCTOR AND  
MAGS RUNNING  
TOWARDS THEM  
PAST THE FAMILY.

134.

MS MAGS

THE CLOWN TRIES  
TO BLOCK THEIR  
PATH BUT MAGS  
SNARLS AT HIM  
AND PUSHES HIM.

135.

4S A/B

HE HAS TO FALL  
BACK, GETTING  
ENTANGLED IN  
THE PROCESS WITH  
MORGANA.

LET DOC/MAGS GO U/S

THE DOCTOR AND  
MAGS RUN OUT  
OF THE ENTRANCE  
DOOR.

S136

10:10:59

10:11:08 (dial.)

10:11:27 (dial.)

THE LITTLE GIRL  
SPEAKS AGAIN)

136/

C/I MS GIRL

GIRL: Another act! Now!

S137

10:12:44

(THE PARENTS  
ECHO HER NOW  
IN DARK,  
DISTORTED TONES:)

137.

C/I MS FATHER

FATHER: We want more!

138.

C/I MS MOTHER

MOTHER: We need more!

S138

(T1) 10:11:40

(T2) 10:12:05

(62)



(63)

(THE VOICES ECHO  
EERILY ROUND  
THE CIRCUS.

~~139.~~

~~2S MORGANA/CH CLOWN~~

~~LET HER GO L~~

~~MORGANA RUNS  
TOWARDS THE  
RING TO JOIN  
THE RINGMASTER.~~

~~THE CHIEF CLOWN  
STANDS UNDECIDED  
BY THE ENTRANCE)~~

---

RECORDING BREAK

---

(63)

9.6.88

(T2)

21:06:59

(T1)

21:06:34

# 14 . INT. TENT CORRIDOR

(MAGS AND THE DOCTOR  
RUNNING TOWARDS THE  
VESTIBULE .

THE CORRIDOR WALLS  
BILLOW WITH AN EERIE  
WIND .

THE DOCTOR SEES  
THE SLIT IN THE WALL  
MADE BY ALE IN EPISODE 1 .

HE STOPS MAGS .

HE TOUCHES THE WALL .)

THE DOCTOR: ~~ALE~~ Mags

(THEY GO THROUGH THE  
SLIT AND DISAPPEAR .)

9"

11"

"DOCTOR WHO" 7J  
 "Greatest Show"

RECORDING DATE 17/5/88  
 Session: p.m.

EPISODE/SCENE NO.. 4/11 & 15  
 HIPPI BUS

SPOOL NO: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
199 ✓ 201 ✓ 204 ✓ 205 ✓ 208 ✓ 210 212 214	1	2S DEADBEAT/ACE BUS CONDUCTOR IN B/G PAN UP TO 2S ACE/BUS CONDUCTOR	11"	16:28:42
208 ✓ 210 212 214	2	Dialogue A-E N/G fluff E		16:29:25
	3	Scene 11 - OK Scene 15 (shots 208-214) N/G Conductor's hat fell off		16:30:06 16:30:06
	4	Scenes 11 & 15 (through to dialogue shot 219) N/G action		16:34:12
	5 ✓	Scene 11 - OK Scene 15 - OK	1'25	16:35:15 16:35:59
200 ✓ 203 204A 207	1	MS DEADBEAT (reverses)	42"	16:51:11
202 ✓	1	TIGHT SHOT CHEST <del>HITS GROUND</del> <i>BC's foot breads on it</i>	15"	16:57:30 16:58:09
207 ✓	1	CU DEADBEAT CAMERA 1 PAN DOWN TO HAND REACHING FOR EYEBALL  & again faster - & better	12"  8"	17:00:13  17:00:50

15. EXT. HIPPY SITE. DAY.

208.

2S COND/ACE

(ACE IS PUTTING  
UP A GOOD FIGHT  
BUT GRADUALLY  
LOSING OUT TO  
THE CONDUCTOR.

SHE KICKS ITS  
SHINS BUT AGAIN  
IT'S ACE WHO  
GETS HURT IN  
THE PROCESS. /

209.

CU BOX & EYEBALL  
PAN UP  
TO MCU DEAD  
& MEDALLION

DEADBEAT MEANWHILE  
IS TAKING THE  
GLOWING EYEBALL  
OUT OF THE CHEST.  
HE HOLDS IT UP  
WONDERINGLY)

F ACE: Kingpin, please ...

(WHILE ACE STRUGGLES  
DESPERATELY IN THE  
CONDUCTOR'S GRASP,  
DEADBEAT, APPARENTLY  
STILL IN A TRANCE,  
LIFTS UP HIS  
MEDALLION AND  
PLACES THE EYEBALL  
WITHIN THE EYE  
SYMBOL.

~~Z/T TO MEDALLION~~  
~~IT GLOWS~~

F.A.P. EYE  
GLOWS

AS HE DOES SO,  
THE EYE GLOWS  
AND SENSE RETURNS  
TO DEADBEAT'S  
FACE. /

210.

DEEP 3S DEAD/COND/ACE

HE LOOKS AROUND  
AS IF RELEASED  
FROM A DREAM)

G (HALF STRANGLED) Kingpin, ~~help!!~~

*do something*

HOLD TO 3S  
DEAD/COND/ACE

LET DEAD GO L

(DEADBEAT SPEAKING  
NORMALLY FOR THE  
FIRST TIME)

H DEADBEAT: I remember now, it's  
beneath the cap.

I ACE: What?

211.

MS DEAD  
(FALLING BACK)

J DEADBEAT: Knock its cap off.

(ACE MANAGES TO  
DO SO, UNDERNEATH  
THE CAP ON THE  
TOP OF THE  
CONDUCTOR'S HEAD  
IS A BUTTON)

212.

2S A/B

ACE: (STILL STRUGGLING) Now what?

213.

MS DEAD

DEADBEAT: Bellboy put a button saying  
Request Stop. / Press it.

214.

~~DEEP 3S DEAD/COND/ACE~~

2S

K ACE: What?

L DEADBEAT: Press the button.

(ACE WITH ONE  
LAST EFFORT  
MANAGES TO  
STRIKE THE  
BUTTON.

STUNNED THE  
ROBOT IMMEDIATELY  
STOPS COMPLETELY)

M (CALLING) Now stand back.

N ACE: What?

215.

MS DEAD  
HOLD TO 2S DEAD/ACE

O DEADBEAT: Stand back. Quick!

216.

CU REMOTE CONTROL

217.

2S A/B LET ACE GO R

218.

L/A REMOTE CONTROL  
LET ACE IN R  
~~LET ACE IN R~~

(ACE SCRAMBLES  
BACK TO WHERE  
REMOTE CONTROL IS. /

THE BUS CONDUCTOR  
FREEZES)

219.

MLS DUMMY CONDUCTOR  
IT EXPLODES

P BUS CONDUCTOR: All change, please. /

(HE EXPLODES.

ACE WATCHES  
THEN TURNS ,  
GRINNING,  
TO DEADBEAT)

220.

MS DEAD  
HOLD TO  
2S DEAD/ACE

Q ACE: Now we're getting somewhere!

(SHE LOOKS AT  
DEADBEAT, TAKING  
THE CHANGE IN)

TIGHTEN TO  
TIGHT 2S  
DEAD/ACE

R You really are Kingpin again, aren't  
you?

S DEADBEAT: (NODS) Yes, thankfully.

(HE HOLDS UP  
THE EYE SYMBOL)

LET  
DEAD GO R  
HOLD ON ACE

T But no-one is safe until we get this  
back to the Doctor at the Circus.

(ACE STUDIES  
THE GLOWING  
EYE FOR A  
MOMENT AND  
THEN NODS)

07'57"



"DOCTOR WHO" 7J  
 "Greatest Show"

RECORDING DATE 17/5/88  
 Session: p.m.

EPISODE/SCENE NO. 4/11 & 15

SPOOL NO:HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
209 ✓	1	CAMERA 2 F.A.P. MEDALLION. MS EYEBALL INTO MEDALLION. NO OFFSTAGE DIALOGUE. DEADBEAT EXITS ROF  N/G F.A.P.	13"	17:07:26
	2	A/B - OK but eye not central	15"	17:09:45
	3	N/G crew refelcted in eye????	10"	17:10:38
	4 ✓	OK?? (Alex thought so but Twink didn't??)	12"	17:13:01
202 ✓	1	CAMERA 1 ACE PICKS UP BOX & BOX FALLS TO FLOOR. DEADBEAT IN B/G	10"	17:17:22
208 ✓	1	C/A REMOTE CONTROL DROPPING	5"	17:19:09
211 212 218	1	ACE FALLS TO FLOOR. Dialogue N-O. ACE EXITS LOF THEN BACK IN TO PICK UP REMOTE CONTROL & OUT AGAIN.	10"	17:21:51 17:22:33
211 to end 220	1	CAMERA 1  CS DEADBEAT ACE INTO C2S EXIT ROF Dialogue I-T  WILDTRACK: Deadbeat's line "Bellboy put a button saying request stop press it."	CAMERA 2  WS TO W2S	42" 17:32:25  5" 17:33:09

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 17/5/88  
Session: p.m.

EPISODE/SCENE NO. 4/11 & 15

SPOOL NO: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
219	1	<div> <div>CAMERA 1</div> <div>MLS DUMMY EXPOLDES</div> </div> <div> <div>CAMERA 2</div> <div>MS DUMMY EXPLODES</div> </div>	7"	17:47:08
		WILDTRACK BUS CONDUCTOR'S LINES		17:51:04

(T2)

15:13:39

(102)

S140

S142

S146

S147

S148

16. INT. THE RING.

140.

DEEP 3S  
RM/MORGANA/CHIEF  
CLOWN F/G

LET HIM GO R

(THE RINGMASTER  
STANDS IN A  
SPOT IN THE  
MIDDLE OF THE  
CLEARED RING  
WITH MORGANA  
BY HIS SIDE.

THE CLOWNS  
SPREAD ROUND  
THE PERIMETER)

(T1) 15:11:23  
n/g no  
down exit at  
end

(S141)

(T1) 15:17:07

141.

3S FAMILY

RINGMASTER: An act's coming soon,  
folks, you can believe me. To -/

(THE FAMILY SPEAK  
AS BEFORE, STARING  
DOWN AT HIM)

MS FATHER

15:18:38.

GIRL: Another act! Now!

MS MOTHER.

(T2) 15:19:42.

FATHER: We want more!

MOTHER: We need more!

(THE VOICES AGAIN  
ECHO EERILY ROUND  
THE CIRCUS.)

142.

TIGHT 2S RM/MORGANA

THE RINGMASTER'S  
EXPANSIVE GESTURE  
FREEZES AND THE  
GRIN FALLS FROM  
HIS FACE.

BOTH HE AND  
MORGANA LOOK  
SUDDENLY VERY  
SCARED.

(102)

142  
TIGHT 2S RM/MORGANA

- 4/29 -

(12)

(103)

THE CLOWN  
~~LINGERS BY~~ MAKES A  
~~THE EXIT~~ HASTY  
RETREAT TO THE  
EXIT.

MORGANA: You haven't played fair with me.

RINGMASTER: We've done everything we were supposed to do.

MORGANA: I had my doubts but I came through in the end.

RINGMASTER: There will be other visitors - /

143.

3S FAMILY

15:17:35

(THE FAMILY WATCH  
IMPASSIVELY. THEN  
THE GIRL SPEAKS  
WITH HER MAN'S  
VOICE)

MS GIRL  
22:16:09.

144.

MS FATHER

GIRL: We need more. /

MS FATHER 22:16:20

145.

MCU MOTHER

FATHER: You have no one to give. /

MS MUM 22:16:33

146.

GROUP SHOT (CLOWNS)

MOTHER: Except yourselves. /

PAN R TO GROUP SHOT  
& RM/MORGANA

(THE CLOWNS START  
TO WHEEL IN TWO  
MAGIC BOXES.

MORGANA AND  
RINGMASTER WATCH  
IN HORROR.

THE RINGMASTER  
AND MORGANA ARE  
BUNDLED INTO  
THE BOXES SCARED  
AND PROTESTING  
BY THE ROBOT  
CLOWNS.

147.

TIGHT 2S RM/MORGANA

clean  
Mother's  
line  
15:17:55

(103)

147  
TIGHT 2S RM/MORGANA

- 4/30 -

(T2)

(104)

LET 4 CLOWNS  
GO R.

THE BOXES ARE  
SEALED, THE  
CLOWNS MAKE  
COD MAGIC  
PASSES./

148.

GROUP SHOT  
CHIEF CLOWN/CLOWNS

RECORDING PAUSE

(S149)

CLEAR RINGMASTER/MORGANA  
FROM BOX

(T3) 15:15:02 (T2)

(T1)

15:13:16

15:12:46

149.

4 CLOWNS & CHESTS

/ THEY OPEN THE BOXES;  
-INSIDE EACH IS ANOTHER  
BOX.

INSIDE THAT ANOTHER  
BOX, ETC.

THE LAST BOX  
NOW CONTAINS  
NOTHING AT ALL./

150.

GROUP SHOT A/B

LET THEM GO

15:15:55

THE CHIEF CLOWN  
SEES WHAT HAS  
HAPPENED AND RUNS  
FROM RING.

RECORDING PAUSE

(104)

9.6.88

(T4)

21:09:37

(T5)

Good

21:10:10

17. INT CORRIDOR

OK?

(T1) N/G 21:08:23

(THE DOCTOR AND  
MAGS HURRYING  
ALONG THE BILLBOARD  
CORRIDOR.

(MAGS NOW BACK TO NORMAL)

(T2) N/G 21:08:51

(T3) N/G 21:09:07

THE DOCTOR SUDDENLY STOPS.

IT'S AS IF HE HEARS OR SENSES SOMETHING...)

THE DOCTOR: Something dreadful's happening in the ring  
Things are getting out of  
control quicker than I thought.

(THE TANNON ABRUPTLY BLARES  
OUT WITH THE FATHER'S  
DISTORTED VOICE)

TANNON: Calling the Doctor to the  
Ring. Calling the Doctor to the Ring.

THE DOCTOR: Nothing will satisfy  
them now but my presence.

MAGS: I'm going back in there with you.

(CLOSE ON THE DOCTOR)

for

THE DOCTOR: No. Go ~~and get~~ Ace  
and Deadbeat. I must prepare for  
my entrance. Never keep an audience  
waiting.

(WE STAY ON THE DOCTOR  
AS MAGS GOES)

HR044309



18. EXT. CIRCUS SITE. DAY.

151. \_\_\_\_\_ / (MAGS RUNS FROM  
MAGS FROM VESTIBULE THE TENT AND  
UP THE HILL.
152. \_\_\_\_\_ / AS SHE IS  
MAGS ~~& PLAN X~~ SCRAMBLING UP  
THE HILL, THE
153. \_\_\_\_\_ / CLOWNS COME  
CLOWNS FROM VESTIBULE OUT OF THE  
TENT AND CHASE  
AFTER HER.
154. \_\_\_\_\_ / BUT THE CHIEF  
REVERSE MS MAGS CLOWN GESTURES  
LET HER GO THEM BACK AND  
RUNS TOWARDS  
THE HEARSE  
PARKED NEARBY)

"DOCTOR WHO" 7J

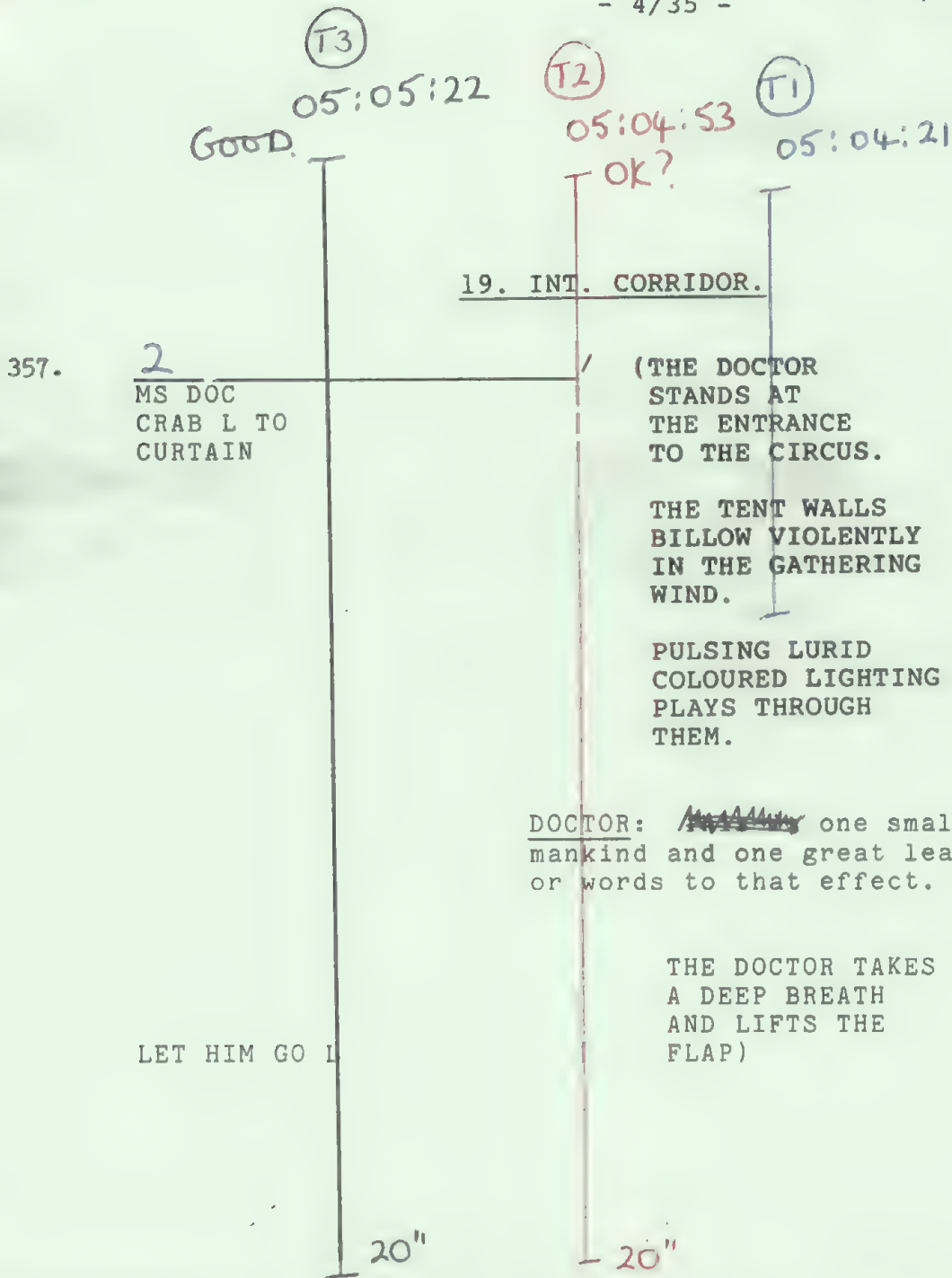
"Greatest Show"

EPISODE/SCENE NO. 4/18  
CIRCUS SITE

RECORDING DATE 16/5/88  
Session p.m.

SPOOL NOS: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
	1	<u>CAMERA 1 - HR41622</u>  MWS VESTIBULE. MAGS EXITS FOLLOWED BY CLOWNS. SHE EXITS LOF. CLOWNS BEGIN TO FOLLOW THEN GO TO HEARSE & GET IN.	22"	17:43:53
	2	GOOD BUT GO AGAIN	17"	17:46:41
	1	<u>CAMERA 2 - HR41623</u> - takes MWS  <u>CAMERA 1 - HR41622</u> - takes extra CU CHIEF CLOWN & CLOWNS. GO WITH THEM TO HEARSE	17"	17:47:49
	2	A/B N/G Mags OOF	23"	17:49:33
	3	A/B N/G Mag's perf?	19"	17:50:54
	4	A/B GOOD	19"	17:53:24



RECORDING PAUSE

20. EXT. COUNTRY ROAD. DAY.

4.	/	
L/A LS	(DEADBEAT AND ACE	RADIO MIKES
ACE/DEADBEAT	RUNNING FULL OUT ALONG THE ROAD)	

**A** ACE: You know what I really like  
about you, Kingpin?

**B** DEADBEAT: No.

**C** ACE: You've stopped singing.

"Greatest Show"

SPOOL NOS: HR35073/HR35074

EPISODE/SCENE NO. 4/20  
COUNTRY ROAD

[illegible]

21. EXT. COUNTRY LANE. DAY.

74. \_\_\_\_\_ /  
DEEP 2S HEARSE/MAGS F/G (THE STALLSLADY  
FROM EPISODE ONE  
(REMEMBER HER?)  
IS PULLING A CART  
WITH HORRIBLE  
LOOKING VEGETABLES  
ROUND A CORNER. /
75. \_\_\_\_\_ /  
MLS STALLSLADY &  
HORSE & CART  
LET MAGS IN  
FROM L  
MAGS RUNS ROUND  
THE CORNER AND  
NEARLY COLLIDES  
WITH HER. SHE  
PULLS OUT OF  
THE WAY JUST IN  
TIME)
76. \_\_\_\_\_ /  
L/A HORSE & CART  
MAGS THROUGH  
(OR OVER) **A** MAGS: Sorry about that.

(SHE RUSHES ON.

THE STALLSLADY  
TURNS TO WATCH  
HER GO. AS SHE  
DOES SO SHE SWINGS  
HER CART TO BLOCK  
THE ROAD)

77. \_\_\_\_\_ /  
MS STALLSLADY **B** STALLSLADY: *Don't go frightening my horse*  
*Hippy weirdos! (cont ...)*

78. \_\_\_\_\_ / (AT THAT MOMENT  
L/A HORSE & CART A/B  
INCLUDE HEARSE  
THE CHIEF CLOWN'S  
HEARSE COMES ROUND  
THE CORNER.  
IT SCREECHES TO A HALT  
TO AVOID THE CART.



STARTLED BY THE  
NOISE THE STALLSLADY'S HORSE REARS UP  
AND ALMOST UPSETS HER  
CART.

SHE WATCHES INDIGNANTLY  
AS THE CLOWN ROBOTS  
AND CHIEF CLOWN ALL  
BUNDLE OUT OF THE CAR

C STALLSLADY: (cont) Circus riff-  
raff. You don't own this planet  
you know.

(THE CLOWNS WAIT  
FRUSTRATED)

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 15/5/88  
Session p.m.

EPISODE/SCENE NO. 4/21  
COUNTRY ROAD

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
	1	CS CART. HEARSE ARRIVES - SEE THRU MIDDLE OF CART.  TRACK L TO SEE MAGS SCRAMBLE OVER MIDDLE OF CART.  PAN TO MCU STALLSLADY Dialogue B "Don't you go frightening my horse" N/G Action	30"	17:00:54
	2	After F/S N/G action	15"	17:04:09
	3	GOOD  (CAMERA 1 - HR35065)	23"	17:07:37
	1	LS HEARSE & MAGS RUNNING TOWARDS CAMERA. HORSE WIPES FRAME R-L ENDS CS HEARSE WHEELS THROUGH STALL	30"	17:00:54
	2		15"	17:04:09
	3	(CAMERA 2 - HR41619)	23"	17:07:37
	1	LS HEARSE CHASING MAGS (no horse & cart)  (CAMERA 1 - HR35065)	16"	17:10:19
	1	<del>ML</del> MAGS RUNNING FROM HEARSE (no hearse)	16"	17:10:19
*	1	CS CART WHEEL PULL OUT TO SEE WS STALLSLADY PULLS CART ROUND - FROM HEARSE'S POV. No dialogue  (CAMERA 2 HR41619)	12"	17:20:00

"Greatest Show"

Session \_\_\_\_\_ p.m.

SPOOL NOS: HR35065/HR41619

[illegible]

(S64) + (S65)

(T4)

04:10:22

LARGE  
WIND  
MACHINE

22. INT. THE TIME TUNNEL

64.

PROFILE MS DOC

/ (THE TENT WALLS  
FLAP FURIOUSLY  
AND THE WIND  
HOWLS DOWN THE  
CORRIDOR. THE  
LIGHTS PULSE.

THE DOCTOR CRAWLS  
ALONG THE TUNNEL.

65

L/A DOC TO CAMERA

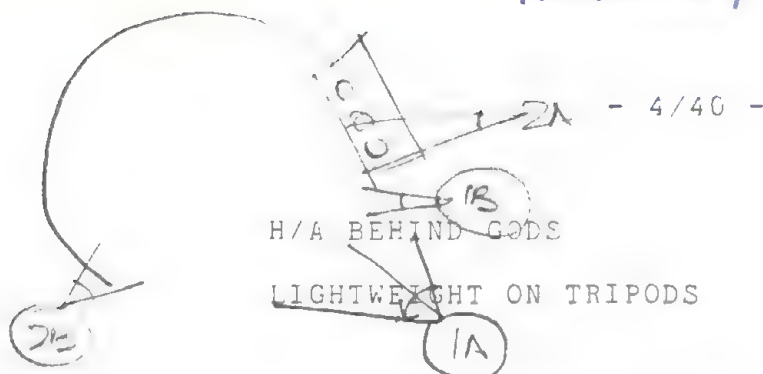
18"

(A) (T3)

01:04:25

(S1) (S2)

(includes H/A)



## 23. INT. THE ANCIENT CIRCUS.

1. [A] CU DOC ARRIVING  
PULL OUT  
AS DOC STANDS
- 1A / (THE DOCTOR HAS WALKED INTO THE MIDDLE OF A CIRCUS RING. RUBBING HIS HEAD RUEFULLY, HE LOOKS ABOUT HIM.

SEE ANCIENT CIRCUS

01:08:54

THE BASIC SHAPE OF THE CIRCUS IS THERE DEFINED BY THE WEATHER-BEATEN CORNER STONES THAT WERE THERE BEFORE. BUT APART FROM THE RING THE REST IS NOW A GRIM, THREATENING STONE CHAMBER BUILT FROM MASSIVE BLOCKS COVERED IN HIEROGLYPHICS. /

2. [A] (BACK OF DOC AS HE TURNS)  
H/A GODS F/G  
DOC B/G
- 2A / HE TURNS TOWARDS WHERE THE ENTRANCE AND SEATING WERE)

BREAK

3. [B] 3S GODS
- 2B / THE DOCTOR: And here you all are at last. I'm not surprised you've brought me here. / You must have been finding it very difficult up to now existing concurrently in two different time spaces. I know the problem myself. (cont ...)
4. [B] MS DOC
- 1B

(WHERE THE FAMILY SAT RAISED IS NOW A STONE BUILT RAISED THRONE. AND ON IT THE SHROUDED FIGURES OF THREE DEITIES, MOTHER, FATHER, CHILD.

(B)  
(T3)

(A) (T3)

(2)

- 4/41 -

CU MEMORIAL  
STONES

01:16:28

C/I } CU Memorial Stone 2c  
5"

ALL WEAR DARK  
UNDECORATED ROBES  
AND HEAVY CRUEL  
METALLIC NORSE  
STYLE MASKS ON  
THEIR FACES WITH  
THE EYE SYMBOL IN  
THEIR FOREHEADS

THE DOCTOR: (cont) No wonder  
those memorial stones looked familiar.  
(RAISING HIS HAT) The Gods of  
Ragnarok I presume.

cut back  
to 35  
GODS.

30"

(2)



24. EXT. COUNTRY ROAD. DAY.

5. OVER BROW OF HILL / (DEADBEAT AND ACE  
LOOSE 2S DEADBEAT/ACE ARE RUNNING ALONG  
IT.  
  
THEN ACE STOPS  
AND POINTS EXCITEDLY  
AHEAD)

A ACE: There's Mags.

LS MAGS  
(LOOKING TOWARDS PYLONS) (MAGS COMES  
INTO VIEW)

7. 2S DEADBEAT/ACE /

B (CALLING) Where's the Doctor?

8. MLS MAGS  
TRACK L TO 3S  
DEADBEAT/ACE/MAGS C MAGS: (CALLING BACK) Back at  
the Circus.

(SHE RUNS UP  
TO THEM)

D ACE: So you're on your own?

E MAGS: (SHAKES HER HEAD) Not  
exactly. Look.

(SHE POINTS  
BEHIND HER)

25. EXT. COUNTRY ROAD. DAY.

10.

LONG LENS  
HEARSE ALONG ROAD

/  
(FURTHER BACK DOWN  
THE ROAD THE  
HEARSE IS SPEEDING  
ALONG AND GAINING  
ON HER ALL THE TIME)

6

26. EXT. COUNTRY ROAD.

(MAGS STANDS WITH  
ACE AND DEADBEAT.

SHE POINTS TO  
DEADBEAT'S MEDALLION.

11. \_\_\_\_\_ / ALL LOOK GRAVE)  
3S ACE/DEAD/MAGS

**F** MAGS: That's what he's after.

**G** DEADBEAT: I might have guessed.

**H** ACE: So how do we get it to  
the Doctor?

(AN AGONISED PAUSE.

LET ACE GO

THEN ACE HAS AN  
IDEA)

**I** Dumbo!

(THE OTHERS STARE  
AT HER IN SURPRISE)

12. \_\_\_\_\_ /  
LS ACE

**J** No, not you two. Me.

(SHE PULLS THE REMOTE  
CONTROL THAT  
BELLBOY GAVE HER  
FROM HER POCKET)

**K** I've got an idea. Come on.

13. \_\_\_\_\_ /  
2S DEAD/MAGS

(ACE STARTS TO  
RUN THE WAY THEY  
CAME AWAY FROM  
THE HEARSE'S APPROACH)

14. L MAGS: Wrong way. /  
LS ACE

15. M ACE: Not for this. Come on,  
Kingpin. /  
2S DEAD/MAGS  
LET THEM GO L  
(THEY SPRINT OFF  
DOWN THE ROAD)

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 14/5/88  
Session p.m.

EPISODE/SCENE NO. 4/24 4/26  
COUNTRY ROAD

SPOOL NOS: HR35073  
HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
5 7	1	LS ROAD. DEADBEAT/ACE OVER BROW OF HILL. RUN TOWARDS CAM. THEY CROSS TO M2S ACE/DEADBEAT  Dialogue A-M  (CAMERA 2 HR35074)  N/G need tighter 3S (on cam 1)	25"	16:15:37
	2	A/B N/G 2s loose & Deadbeat drops something	31"	16:17:48
	3	A/B GOOD	30"	16:21:13
6 8 11	1	LS MAGS RUNS TOWARDS CAMERA. TRACK TO M3S ACE/DEADBEAT/MAGS. Dialogue A-M EXIT LOF  N/G need tighter 3S	25"	16:15:37
	2	N/G loose 2S	31"	16:17:48
	3	GOOD  (HR 35073)	30"	16:21:13
		MAGS POV HEARSE - HR41619 - <i>Vd Fx kape</i> 35082.	33"	17:34:51
new shot	1	TIGHT 2S DEADBEAT/MAGS for reaction to Ace's "Dumbo" line (HR35074)		16:24:23
		MCU ACE for "Dumbo" line (HR35073)	15"	16:24:38
		CU MAGS HOLDING MEDALLION Dialogue G/T only "That's what they're after"	5"	16:28:04

"Greatest Show"

15/5/88  
p.m.

EPISODE/SCENE NO.      4/25  
COUNTRY ROAD

SPOOL NOS: HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
10	1	MAGS POV HEARSE FOLLOWING. STARTS EMPTY FRAME - LONG LENS HEARSE ENTERS IN DISTANCE & TOWARDS CAMERA.  N/G Hearse too fast & ends out of focus	16"	17:32:25
	2	GOOD  (HR41619)	33"	17:34:51
		**N.B. ALSO USE THIS SHOT FOR MAG'S POV SCENE 24 & 26		



(A) (T4)

01:06:27

(S5) (S7) (S16)

SET DOC INTO LEARNING SHOES FOR RUN 'D'

(B) (T3)

27. INT. THE ANCIENT CIRCUS.

01:11:36

shots 8, 9  
10, 12, 13, 14  
15 - 16A

(THE DOCTOR'S EYES  
TAKE IN HIS  
SURROUNDINGS)

5. [A] LS DOC

THE DOCTOR: Here in ancient times you would have sat and watched gladiators killing each other in the ring for your entertainment. If they pleased you, they might live on a little. If not, they died. ~~You were fed either way.~~

6. [B] 3S GODS  
4A

2D

(THE GODS LOOK  
DOWN SILENT)

7. [A] H/A DOC  
GODS F/G

2A

BREAK

And since those times, you've waited hungry and frustrated. Tempting people to serve you in return for rewards they never got. How many others did you destroy before Kingpin was lured down here. I wonder? / Poor Kingpin. That's what you like isn't it? Taking someone with a touch of individuality ~~and~~ imagination and wearing them down to nothingness in your service.

8. [B] MS DOC

1B

9. [B] ? 3S GODS

2B

(THE GODS SPEAK  
IN DEEP AMPLIFIED  
TONES)

FATHER: Enough!

MOTHER: You have said enough!

10. [B] MS DOC  
MS

1B

THE DOCTOR: Enough! I've hardly started. I've fought the Gods of Ragnarok all through time. DOCTOR PRODUCES HIS WATCH & CONSULTS IT SURREPTITIOUSLY.

11. [B] 3S GODS  
LIA

2D

(S11) (T2) 01:16:03

(T3)

(T4)

(4)

- 4/47 -

FATHER: Enough!

MOTHER: You have said enough! cue

12. B 1B  
~~MS~~ DOC  
MS

THE DOCTOR: You're proving my point of course. But I haven't come here to do a deal with you - before you tell me there isn't one on offer.

13. B 2B  
MS FATHER GOD

FATHER: There isn't one on offer.

14. B 1B  
MS DOC

THE DOCTOR: Bit slow there, Father Ragnarok.

15. B 2B  
MS FATHER

FATHER: You are in our true time space now, Doctor. There is no appeal beyond its confines to any other.

(T2)

01:15:14

ALT SHOT PROFILE

35

(16A)

(17)

(1-1)

(18)

16. A 2A  
H/A DOC  
GODS F/G

THE DOCTOR: Now let me guess what you want me to do. No, don't tell me. You want me to -

16A D 2B  
MS FATHER

FATHER: Entertain us!

17. D 2B  
MS (S17) 01:14:28 MOTHER

MOTHER: Entertain us!

17A D  
MS CHILD  
2/1 to MAM CHILD

CHILD: Or die!

(THE "Die!"  
ECHOES ROUND  
THE STONE BUILDING)

(17A)  
01:13:55

18. C 2B  
35 GODS

FATHER: So long as you entertain us, you may live.

(T2)  
(S19) 01:17:15

PLANE  
alg  
end

RECORDING BREAK

MOTHER: When you no longer entertain us, you die.

19. D  
LS DOC  
(CU LEANING SHOES)

THE DOCTOR: Predictable as ever, Gods of Ragnarok. (cont ...)

- 47 -

(4)

S19

T2

T4

5

- 4/48 -

(THE DOCTOR RAISES  
HIS HAT PHILOSOPHICALLY.

CIRCUS MUSIC STARTS  
UP)

DUB  
CIRCUS  
MUSIC

THE DOCTOR: (cont) As I think  
has been said before - or was it  
after? - you ain't seen nothing  
yet.

(CIRCUS MUSIC STARTS.

THE DOCTOR LEANS  
OVER -  
(TRICK BOOT SHOT) )

1'45"

- 48 -

5

SHOTS AFTER REHEARSAL

28. EXT. CLEARING. DAY.

261.

LS CLEARING  
ROBOT F/G  
ACE/DEAD/MAGS  
INTO B/G

/ (MAGS, ACE AND  
DEADBEAT RUN  
INTO THE CLEARING.

THERE IS THE ROBOT  
HEAD FROM EPISODE  
ONE.

MAGS LOOKS AT IT  
IN HORROR)

262.

MLS ROBOT

/ A ROBOT: Hello, there ... you  
look nice ... let me out please.

263.

LS A/B

Mags exits LOF  
to 2S DEAD/ACE  
PAN + LET THEM  
GO.

/ B MAGS: Oh no, not that thing again.

(DEADBEAT ADVANCES  
TOWARDS THE HEAD,  
REALISING ACE'S  
PLAN)

264.

2S DEAD/ACE

/ C DEADBEAT: Bellboy built that head  
and Bellboy gave you that control  
device.

~~ROBOT~~  
HOLD ON

ROBOT

D ACE: Dead right, Kingpin.

(THE ROBOT HEAD  
CONTINUES TO  
TALK INGRATIATINGLY)

E ROBOT: I'll be ever so grateful  
if you let me out ...

265.

TIGHT 3S  
(reverse)

/ (THEY ALL LOOK  
DOWN AT IT)

"Greatest Show"

SPOOL NOS: HR41627

EPISODE/SCENE NO.      4/28  
CLEARING

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
261 263	1	LS CLEARING. ROBOT HEAD F/G ROF ACE/DEADBEAT/MAGS ENTER TOP OF FRAME. STOP TO LOOK AT ROBOT. THEN EXIT ROF. Dialogue B-D (CAMERA 2 - HR41627)	12"	16:59:12
265	1	<u>Reverses</u> TIGHT 3S ACE/DEADBEAT/MAGS CROUCHED BEHIND ROBOT. ROBOT IN ROF  Guidetrack only		17:02:17
	2	GOOD (CAMERA 2 - HR41627)	17"	17:04:04
262	1	CS ROBOT HEAD TURNING (CAMERA 2 - HR41627)	17"	17:05:07



EGGS

(T5)

CONJURING

(T3)

02:03:07

EGGS

02:05:02

SET. CONJURING TABLE

(T1)

T 02:01:05

29 INT. ANCIENT CIRCUS.

DUB  
APPLAUSE.(THE FAMILY GODS  
PRESIDE.

20.

B

~~MS DOC~~

MCU DOC.

1B

LOUD CANNED  
APPLAUSE.

STOPS APPLAUSE

THE DOCTOR MAKES  
A STAR ENTRY TO  
THE RING)THE DOCTOR: Thank you, very much,  
ladies and gentlemen, for that  
overwhelming reception.

(S21)

02:07:24

(HE GESTURES AND  
THE SOUND CUTS.

21.

B

35 GODS

2B

HE PEERS AT THE  
GODS)

22.

A

MS DOC

H/A Doc

(from behind gods.)

2A

DOCTOR: Shall we begin as life  
begins? As a matter of fact how  
did life begin? Was it the  
chicken, or was it

22A 22C 22E 22G

35  
GODS

02:07:45

SHOT 22A 22E

MS FATHER

02:08:04

22A

B

MS Father

2B

FATHER: What?

22B

B

MCU DOC

1B

(THE DOCTOR PRODUCES AN EGG  
FROM HIS MOUTH)

SHOT 22C

MS MOTHER

02:08:42

22C

B

MS Mother

2B

MOTHER: What is this?

22D

B

MCU DOC

1B

(DOCTOR PRODUCES ANOTHER EGG)

22E

B

MS Father

2B

FATHER: Don't play games.

22F

B

MS DOC

(DOCTOR PRODUCES THIRD EGG)

22G

C

2E

BREAK SET VIS FX EXPLOSION

MS MOTHER



- 4/51 -

MOTHER: Don't try our patience.

(SHE PRODUCES A THUNDERBOLT)

22H/ [C] 1B  
MS Doc (S22K)

VIS FX. EPLUSION OVER HIS L SHOULDER  
N/G egg + fluff.

(S22J)

(12) 02:07:11

02:06:33

DOCTOR: You ~~don't care about~~ <sup>not interested in</sup> beginnings. You ~~only~~ <sup>are</sup> interested in ~~about~~ endings. You're too greedy.

22J/ [D] 2c  
Cn Hand + egg.  
it cracks

(DOCTOR CRACKS THE EGG INTO THE PAN)

22K/ [C]  
Man Doc

30. EXT. CLEARING. DUSK.

266.

H/A ROAD PAN  
HEARSE TO F/G

(THE HEARSE PULLS  
UP AND THE CHIEF  
CLOWN AND HIS  
CRONIES GET  
OUT.

SEE  
MAGS/ACE/DEAD  
ROBOT B/G

AHEAD OF HIM  
BEHIND THE ROBOT  
HEAD STAND ACE,  
MAGS AND DEADBEAT)

CLOWNS INTO F/G

A ROBOT: Hello, there ... like to help  
me out ...

267.

MLS CHIEF CLOWN  
& ROBOTS

B CHIEF CLOWN: Bellboy's biggest  
mistake. What a place to choose.

268.

MLS JUGGLING CLOWN

(HE STARTS TO  
MOVE TOWARDS  
THE GROUP.  
THE CLOWNS FOLLOW.

THEY CARRY CLUBS)

269.

MLS CHIEF CLOWN

C (CALLING TO THEM) You may have  
the eye again, Deadbeat, but you  
can't use it. You know that. You're  
not strong enough. You weren't  
before.

270.

H/A 4 SHOT  
MAGS/ACE/DEAD B/G  
CLOWN F/G

D DEADBEAT: At least I tried. You  
just gave in.

E CHIEF CLOWN: Yes. And I<sup>shall</sup> get my  
reward. ~~And you won't.~~ Last chance,  
Deadbeat.

(HE STARTS TO  
MOVE NEARER)

96

271. F ~~ROBOT: I'd be ever so grateful...~~ /

MS CHIEF CLOWN

G CHIEF CLOWN: Did we ever believe  
in all that talk about peace and  
love?

272. /

MS JUGGLING CLOWN

273. /

MS CLOWN CATCHING

(HE ORDERS THE  
CLOWNS TO RAISE  
THEIR CLUBS

274. /

MS CLOWN CATCHING

BEHIND THE HEAD /  
ACE FINGERS  
HER CONTROL PANEL)

275. /

MS ACE PAN DOWN  
TO CONTROL BUTTON

H ACE: It'd better work. Or I'll kick  
its head in.

276.

MS ACE

(SHE PRESSES THE  
CONTROL BUTTON. /

277.

MS ROBOT

NOTHING HAPPENS.  
SHE PRESSES AGAIN. /  
THE ROBOT'S EYES  
START TO FLASH  
RED. IT'S TEETH  
TO SNAP)

278.

GROUP SHOT  
ADVANCING CLOWNS  
ROBOT F/G HIS HEAD  
TURNS

I ROBOT: I'll get you, I'll get you, /  
you'll see, I'll show you ...

279.

MS ROBOT

(JUST AS THE  
CLOWNS START  
TO THROW,  
THE LASER EYES  
SEND OUT FIERCE  
BEAMS AND CAUSES  
THEM TO COLLAPSE. /

280.

MS CLOWN 1 (HIT)

THE ROBOTS GO  
DOWN LIKE NINEPINS  
BUT THE CHIEF CLOWN  
REACHES OUT FOR  
HELP BEFORE COLLAPSING. /

281.

GROUP SHOT  
(CLOWN 2 HIT)

282.

DUMMY CLOWN EXPLODES  
(CLOWN 2)

ACE THEN MANAGES  
TO SWITCH THE  
HEAD OFF. IT  
SUBSIDES)

283.

MS ROBOT

284.

DUMMY CLOWN 3 EXPLODES

J You just wait ... you just ...

285.

MS CHIEF CLOWN  
LET HIM FALL OUT OF SHOT

286.

CU CONTROL PANEL

287.

MS ROBOT. IT STOPS

288.

MS MAGS

K MAGS: /For a moment I thought you  
weren't going to be able to stop it.

289.

LOOSE 3S MAGS/ACE/DEAD  
HOLD DEAD TO F/G

L ACE: Funny you should say that.

290.

MS CHIEF CLOWN

M DEADBEAT: (LOOKING DOWN) He used  
to be a great Clown.

291.

2S ACE/MAGS  
(AT HEARSE)

N ACE: I'm sorry. I've never liked  
clowns.

16' 29"

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 4/30  
CLEARING

RECORDING DATE 18/5/88  
Session p.m.

SPOOL NOS. ~~HR416~~ / IIR416 ~~27~~

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
266	1	<i>HR41627 - whole scene.</i> CAMERA 2 - <del>HR416</del> (FOR WHOLE SCENE)  WS COUNTRYSIDE - HEARSE IN TOP OF FRAME & ROUND CORNER OF HILL. CLOWNS GET OUT. CAM PANS R. AS HEARSE ENTERS ROF.  CLOWNS TOWARDS CAM TO GROUP SHOT.  Dialogue A-G  N/G clowns getting out of hearse.		17:40:16
	2	A/B then Z/I TO CU CHIEF CLOWN N/G positions.		17:42:36
	3	A/B then PAN R-L AS CHIEF CLOWN EXITS LOF. Dialogue A-G	45"	17:45:39
	1	WS CLEARING. ROBOT HEAD IN LOF CLOWNS IN GROUP SHOT. Hearse b/g From advance down from car.	27"	17:53:45
		MS CLOWN it falls OOF		17:56:07
		MS CLOWN it falls OOF		17:56:33
		"		17:56:42
		"		17:56:48
		MS CHIEF CLOWN		17:57:09
	1	ACE/MAGS/DEADBEAT standing behind robot head they crouch behind it. DEADBEAT EXITS ROF ends on 2S ACE/MAGS Dialogue B - end.	55"	18:03:00
	2	After F/s N/G Robots mouth	50"	18:05:28
	3	A/B - good	43"	18:07:17

"DOCTOR WHO" 7J  
"Greatest Show"

RECORDING DATE 18/5/88  
Session: p.m.

EPIISODE/SCENE NO. 4/30  
CLEARING

SPOOL NO: HR41629/HR41628

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
		CS CONTROL UNIT	10"	18:08:38
	1	WS CLEARING AREA FROM INFRONT OF ROBOT HEAD. Dead Clowns in f/g. ACE/MAGS/DEADBEAT stand. DEADBEAT STANDS BY CHIEF CLOWN'S BODY. Z/I SLIGHTLY TO DEADBEAT. MAGS/ACE EXIT ROF.	18"	18:11:55
	2	A/B	16"	18:12:04



# ROPE TRICK

(T3) 02:11:32

S/BY  
NARCISSUS  
ON PLAYBACK  
FOR GUIDANCE

31. INT. THE ANCIENT CIRCUS.

26.

TIGHT SHOT ROPE  
PULL OUT TO

1B

TO THE STRAINS OF THE  
NARCISSUS MUSIC THE  
DOCTOR CARRIES OUT HIS  
ROPE TRICK.

LOOSE MS DOC

MS FATHER

02:09:03

(35)

02:10:13

(HE PAUSES AND LOOKS UP AT THE  
GODS)

DOCTOR: What no complaints?  
No arguments? No thunderbolts?

26A / POSS C/I. MS FATHER

FATHER: No, Doctor.

26B / POSS C/I MS MOTHER

MOTHER: We're not concerned  
that you're playing for time.

26C / POSS C/I MS FATHER

FATHER: We have a saying, Doctor.

27 / Resume MS Doc

1B

DOCTOR: Let me guess. (LOOKS  
AT ROPE) If you give yourself  
enough rope, you hang  
yourself.

(THE DOCTOR COMPLETES THE  
ROPE TRICK.)

32. EXT. CLEARING. DUSK.

297.

H/A HEARSE F/G

/

(THE TRIO RUSH  
TO THE HEARSE  
AND GET IN.

DEADBEAT AT  
THE WHEEL)

33. EXT. INSIDE THE HEARSE.

THROUGH HEARSE WINDOW

298.

3S ACE/MAGS  
- TO BACK SEAT  
DEADBEAT TO  
DRIVING SEAT

/

DEADBEAT: (AS HE DRIVES) I only  
hope we get there in time. The  
Doctor's stronger than I ever was.  
But he won't be able to hold out  
on them for ever.

ACE: He'll have a good stab at it  
though.

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 4/32 4/33

RECORDING DATE 18/5/88

Session p.m.

SPOOL NOS: HR41628

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
297 298	1	WS CLEARING AREA - Kingpin b/g Ace f/g car edge ACE RUNS TO CAR - she says "Kingpin" btm frame KINGPIN MLS BY DEAD CHIEF CLOWN  RUNS TOWARDS HEARSE delivering line "I only hope we get there in time. HE GETS IN CAR.  PAN L-R TO M3S KINGPING/ACE/MAGS seated in car  <u>N/G - Vision &amp; lights</u>	20"	18:19:30
	2	A/B - Good	20"	18:20:45

528 - 531

HR44445

HR44446 (9)

(T2) 02:12:58

CANDLE  
SNAKE  
RAIN

84. INT. ANCIENT CIRCUS

28 Loose MS Doc 1B

(THE DOCTOR IS HOLDING THE  
PIECE OF ROPE)

29 Propie 3s. Gods 2B

FATHER: You are nearing the end  
Doctor.

30 Loose MS Doc 1B  
Rope into pan.

DOCTOR: A piece of rope has  
two ends Father Ragnarok.

THE DOCTOR PUTS THE ROPE INTO  
THE PAN.

31 Distie 3s Gods 2D

17"

(S32) + (S33)

RECORDING BREAK

CLEAR ROPE, SET FUEL & SNAKE

CAMERA 2 to B.

(T2) 02:18:21

32 On handkerchiefs 1B  
pull out  
to MS Doc  
hold action to  
Snake out of pan 2B

THE DOCTOR PRODUCES CANDLE FROM  
HANDKERCHIEF. HE LIGHTS IT AND  
SETS LIGHT TO THE PAN.

HE PUTS ON THE LID AND WHEN HE  
REMOVES IT, HE PRODUCES A SNAKE.

33 3s Gods 2B

THE GODS SUMMON UP THE RAIN.

THUNDERBOLT INTO SKY

MOTHER: Feel the rain, Doctor.

FATHER: Feel the chill in your  
bones.

all (S34)  
(T2) 02:16:56

(S34)  
(T6) 02:16:22

34 Light MS Doc + Snake 1B  
Light MS Doc + Umbrella  
max

(THE DOCTOR TURNS THE SNAKE INTO  
HIS UMBRELLA)

(T4) 03:07:02

DUB THUNDER  
CUMBLE

34A H/A 5/5 Doc + Umbrella 2B  
rain falling

DOCTOR: On the contrary, I'm just  
warming up.

34B MS Doc + Umbrella 1B  
rain falling

- 4/58 -

(9)

(T2)

D/S DRAPES + KITES IN

05:14:02

(T1)

05:13:17

35. INT. CIRCUS VESTIBULE.

N/G  
SLOWER  
PAN TOO  
BALL

THRO GAP IN DRAPES

234.

~~GU CRYSTAL BALL~~  
PULSING/(DEADBEAT, MAGS AND  
ACE ENTER THE VESTIBULE.VIS VX  
PULSING  
CRYSTAL BALL

235.

~~L/S VESTIBULE~~  
~~FLAPPING POSTERS F/G~~/ THE BILLOWING WALLS  
HEAVE AND SHAKE.  
POSTERS, KITES AND  
HANDBILLS MOVE IN  
THE EERIE WIND.  
THE CRYSTAL BALL  
PULSES WITH LIGHT.WIND  
MACHINE

236.

ENTER TO  
TIGHT 3S  
DEADBT/ACE/MAGS/ THE CAPTAIN'S BODY  
IS UNSEEN BY THEM -  
AND BY THE AUDIENCE -  
IN THE SHADOWS.THEY STARE AT THEIR SURROUNDINGS.  
HESITATE.  
DEADBEAT TAKES THE LEAD)PAN R ~~AND~~ TO CRYSTAL  
~~WIDEN LET THEM~~DEADBEAT: Come on.PAN L  
HOLD ON CAPT'S  
PITH HELMET(THEY MOVE THROUGH THE  
VESTIBULE)

RECORDING PAUSE



- 4/60 -

ROPE HANGING IN

ESCAPOLOGY ACT

STRAIGHT JACKET

(T2)

35 GODS

03:03:22

03:02:27

(T2)

MS DOC

36. INT. THE ANCIENT CIRCUS.

35.

TIGHT SHOT FEET  
PAN DOWNPAN DOWN TO  
MM DOC.

1B

(THE DOCTOR IS  
ENVELOPED IN  
ROPE AND SUSPENDED  
BY HIS KNOTTED  
SCARF IN THE  
MIDST OF SOME  
COMPLEX ESCAPOLOGY  
ACT. (DETAILS  
ACCORDING TO WHAT  
IS SAFE AND PRACTICAL)  
THE GODS SPEAK:)

~~TO~~ 35 GODS~~MCU DOC~~~~UPSIDE DOWN~~FATHER: Doctor!

35 GODS

THE DOCTOR: Yes?

36.

~~MS FATHER~~

35 GODS

2B

FATHER: You are trifling with us.

37.

LS DOC (TIGHTROPE)

1B

THE DOCTOR: (STILL SUSPENDED) ~~Sorry.~~ Really  
I thought I was entertaining you.

38.

35 GODS

2B

FATHER: You are very close to  
destruction, Doctor. We want  
something bigger, something better.

RECORDING BREAK

STRIKE RIG

STRAIGHT JACKET OFF /

39.

MS DOC (ON FLOOR)

1B

THE DOCTOR FREES HIMSELF  
EFFORTLESSLY.

DOCTOR: Do you now?

(S40)

03:04:30

30"

25"

40.

MS FATHER  
ZAI TO  
CU FATHER

2B

HE STARES AT THE  
FAMILY QUIZZICALLY.  
THE FATHER RETURNS  
HIS GAZE IN A  
BATTLE OF WILLS)

(T3)

- 4/61 -

(T2)

(T1)

(64)

11:03:19

11:02:47

11:02:03

Good

N/G  
medallionN/G no  
cut to  
CU medallion37. INT. THE CIRCUS RING.

151.

LS RING

HOLD TO TIGHT 3S  
ACE/MAGS/DEADBT/ (ACE, DEADBEAT AND  
MAGS STAND IN  
EXACTLY THE SAME  
POSITION IN  
THE PSYCHIC CIRCUS  
RING AS THE DOCTOR  
STANDS IN THE  
ANCIENT RING.BUT THERE IS  
NO ONE THERE.THE PLACE IS  
COMPLETELY  
DESERTED AND  
SILENT)ACE: The Doctor must be here  
somewhere.

if so.

DEADBEAT: He maybe already in the  
Dark Circus with the Gods. There's  
only one way we can reach him.MAGS: The Stone Chamber.ACE: And your medallion./

152.

MCU MEDALLION

Z/I TO CU

dial from

"But we must  
be careful"(DEADBEAT NODS,  
FINGERING HIS  
MEDALLION)F.A.P.  
GLOWING  
MEDALLIONDEADBEAT: But we must be careful.  
They're bound to sense its  
presence.(WE END ON THE  
MEDALLION. IT IS  
GLOWING SLIGHTLY)

(T3)

CU MEDALLION  
Z/I TO CU

11:05:05

- 61 -  
22"

25"

(64)

FAP EYES GLOW

PUTTING HAT BACK ON

S41

T3 03:08:07  
12"

38. INT. THE ANCIENT CIRCUS.

41.

38 GODS 2B'

2/I to  
2s hands.

(THE DAUGHTER GOD  
SENSES SOMETHING  
AND LEANS TO  
ATTRACT HER  
FATHER'S ATTENTION  
WITH A WHISPER.

GIRL GOD  
AND FATHER  
GOD ALMOST  
TOUCH HAND

S42

T2 03.13.34 13"

42.

MS DOC +  
(HAT AND COAT) 1B'

THE FATHER GOD  
MAKES A GESTURE.  
POWER FLASHES FROM  
HIS HAND. NOTICING  
THIS, THE DOCTOR  
CALLS OUT FROM THE  
RING)

POST PROD  
WORKSHOP  
ELECTRICITY

FLICKS HAT UP FROM  
DOCTOR PUTS JACKET ON & ROLLS  
HAT DOWN ~~FOR~~ FOOT TO HEAD.

THE DOCTOR: ~~Excuse me~~ - do I have  
your full attention.

BREAK

Set FAP Lights

42A

MS Child  
eyes Glow.

S42 A

03:08:24  
03:08:45

(THE CHILD GOD IS  
CONCENTRATING HARD.  
HER EYES ARE  
GLOWING)

FAP  
Glowing  
eyes

- 4/63 -

D/S DRAPES OUT

CAPTAIN IN ZOMBIE M/UP

T1

05:14:26

39. INT. VESTIBULE.

233.

EMPTY VESTIBULE  
HOLD TO  
3S MAGS/ACE/DEADBT

/ (THE TRIO HAVE  
REACHED THE EXIT  
FROM THE VESTIBULE  
THAT LEADS BACKSTAGE.

WIND  
MACHINE

DEADBEAT STOPS FOR  
A MOMENT)

DEADBEAT: You do realise they'll  
do anything to stop us.

LET THEM GO

ACE: Let's go then.

CRANE DOWN  
TO CAPTAIN F/G

(THE TRIO GO OFF  
DOWN THE CORRIDORS.  
THEY HAVE NOT  
NOTICED THE CAPTAIN'S  
BODY LYING COVERED  
ON THE STRETCHER  
WITH THE PITH HELMET  
ON TOP OF IT.

A FLASH HITS  
THE STRETCHER AND  
THE BODY BENEATH  
STARTS TO MOVE.  
THE BLANKET IS  
PUSHED ASIDE BY  
A CADAVEROUS HAND.

THEN THE CAPTAIN  
SITS UP ON THE  
STRETCHER AND DONS  
HIS PITH HELMET.

HE IS CLEARLY NOW  
DEAD BUT RECOGNISABLE  
NONE THE LESS. AND  
GETTING UP)

HOLD TO  
MS CAPTAIN

18"

RECORDING PAUSE

- 4/64 -

(In under H1A, shot.)

(543)  
(T2) 03:14:20

18"

40. INT. THE ANCIENT CIRCUS.

3

MS DOC  
~~H1A DOC~~  
~~CODED P/S~~

2A /  
great  
abundant

THE DOCTOR: The climax of my act,  
Gods of Ragnarok, requires ~~from you~~  
something you do not possess in  
~~large quantities. I refer, of that~~  
~~course, to~~ imagination. ~~is~~

RECORDING BREAK

(HE REACHES OUT  
HIS HAND TOWARDS  
THE CIRCUS FLOOR)

44.

(544)  
(T1) 03:15:10  
O/S DOC'S ARM  
& FLOOR  
(FULLERS EARTH BOX)

5"  
2B /

And it starts with a ~~tiny~~ piece of metal metal into hand)

NOW DO SWORD + MEDALLION  
SHOT NUMBER 56  
(A GLITTERING PIECE  
OF METAL SHOOTS  
FROM THE FLOOR.)

RECORDING BREAK

45.

MS DOC & METAL  
O/S 4s  
Doc f/g  
3 Gods b/l

1B /

HE HOLDS IT UP  
IN HIS HAND)

(545)

(T2) 03:14:59.

7"



S1,2  
+5 (T4)

01:13:08

(T1) N/G Cap Mu

(T2) N/G Action  
01:11:41

(T3) N/G medall  
throw  
01:12:19

41. INT. STONE CORRIDOR AND CHAMBER.

1. \_\_\_\_\_ / (ACE, MAGS AND  
PROFILE 3S DEADBEAT RUSH  
DEAD/MAGS/ACE TO THE WELL) /
2. DEEP 3S  
DEAD(f/g)/MAGS/ACE ACE: Go for it, Kingpin!  
at edge of well

(HE TAKES OFF THE  
MEDALLION AND  
MOVES TOWARDS  
THE WELL. BUT  
HE STARTS TO  
TREMBLE AND  
HESITATE)

PAN L WITH  
MEDALLION

SEE CAPTAIN b/g  
(S3) DB falls OOF. MAGS: Kingpin, please -

(T4)  
MS CAP.  
for (S7)  
01:18:17

3. } 01:23:44 ACE: One of us had better try ... 01:18:17  
CU ARM IN BACK

(A FIGURE MOVES  
OUT OF  
THE SHADOWS.

4. } (T1) 01:24:14  
(T2) 01:24:30  
(T3) 01:24:36  
CU MEDALLION IN AIR / DEADBEAT IS  
5. CAUGHT BY CAPTAIN / KNOCKED TO THE  
IN AIR. MEDALLION THROWN  
CAUGHT BY CAPTAIN. /

2S CAP/DEAD CAPTAIN: Perhaps I might relieve you  
of that.

LET DEAD FALL OUT

(S6) (T2) (S6) (T1)  
01:14:07 01:13:42

(THE CAPTAIN STANDS  
CLOSE BY DEADBEAT  
SMILING, HOLDING  
THE MEDALLION) /

6. 2S MAGS/ACE



T2

T1

T4

3

- 4/66 -

P/U for T4

7.

MS CAPTAIN

MAGS: (GULPING) Captain! I thought  
you were dead./

no Mags  
line

CAPTAIN: I am, my dear, I am. MCU CAP.

(HE SMILES AS  
ONLY A ZOMBIE CAN)

20"

10"

RECORDING PAUSE

3

- 4/67 -

(T3)

04:02:31

(S46)

(S48)

(S49)

42. INT. ANCIENT CIRCUS:

46.

MS DOC &amp; METAL

1B

(THE DOCTOR  
HOLDS HIS PIECE  
OF METAL)RECORDING BREAKTHE DOCTOR: This piece of metal was  
once part of a sword. And that sword  
~~was~~ belonged to a gladiator.

47.

LOCKED OFF AGAINST WHITE DRAPES  
METAL SPINNING IN THE AIR  
MIX TO  
SWORD SPINNING IN  
THE AIR

2C OR 1B

(THROWS METAL  
INTO AIR.  
COMES DOWN  
AS SWORD)"WHITE OUT"  
SCREEN  
WORKSHOP  
SLO MO WKSHOP

48.

MS DOC CATCHING SWORD

1B

49.

DEEP 4S DOC & GODS  
(FAV GODS)  
& SWORD

2B

DOCTOR: A gladiator who  
fought and died in this  
ring to entertain you.

(S47)

cam 2

metal 05:01:29

HR 44448

sword 05:02:06  
05:02:11.

(4)

(S8) looks away from cam to floor  
(T1) 01:24:57 - 4/68 -  
01:25:08 look to He/Mags

\* pass use for drop in for 4/45

43. INT. STONE CHAMBER.

8. MS DEAD on floor (S9) 01:14:39 (DEADBEAT IS DOUBLED OVER IN AGONY.)  
9. 2S ACE/MAGS } Z/I for reaction  
10. MS CAPTAIN (S10) ACE AND MAGS STARE IN HORROR!  
Z/I TO MEDALLION held in Cap's hand. THE CAPTAIN STANDS STARING AT THE MEDALLION IN THE PALM OF HIS HAND. IT HAS BEGUN TO GLOW WITH AN EERIE PULSATING RADIANCE)  
(T2) 01:21:33  
alk  
(T2) 01:22:54

N/G no glow

(T1) N/G see glass

F.A.P. lighting

RECORDING PAUSE

(4)

03: HR44446  
04: HR44447

H/A behind gods.

(14)

- 4/69 -

FAP EYES GLOW

(S50)

(T2) 04:04:55.

(T1)

(S53)

(S55)

04:03:11

50.

H/A 4S  
(BEHIND GODS)

44. INT. THE ANCIENT CIRCUS

fluff  
on last  
line.

2A

(THE DOCTOR STANDS  
ARM FOLDED, SWORD  
IN HAND)

THE DOCTOR: I have fed you enough,  
Gods of Ragnarok. You find what I  
have to ~~eat~~ indigestible and so I  
have taken myself off the menu.  
La commedia e finita. / ~~contains~~

(S51 + S52)

(T2) 03:10:00

(T2)

03:10:30

(THE GODS STARE  
DOWN ANGRILY)

51.

3S GODS  
~~MS FATHER~~

2B

FATHER: We command you.

FAP EYE GROWS

52.

~~MS MOTHER~~

2B

MOTHER: You cannot stop.

FAP EYES GROW

53.

MS DOC

1B

THE DOCTOR:

~~I already have.~~  
~~Sorry. I just have~~

54.

MS FATHER  
Z/I TO MCU

2B

FATHER: Then you will die.

FAP EYES GLOW

55.

MS DOC  
PAN DOWN  
WITH SWORD

1B

THE DOCTOR: Maybe not. It's all a  
question of timing, you see.

DOCTOR POINTS SWORD DOWNWARDS.

(14)

alt (S11)  
TIGHTER.

(T4)  
01:27:53.

(S11)  
(T1) 01:25:54.

\* Extra shot

MS CAP holding medallion

01:28:18 (grin)

01:28:31 (no grin)

45. INT. THE STONE CHAMBER.

11. PROFILE 2S ACE/MAGS

(THE CAPTAIN  
STANDING HOLDING  
THE GLOWING  
MEDALLION.

PAN L WITH ACE TO  
2S ACE/CAP

SUDDENLY ACE AND  
MAGS MOVE APART,  
ONE TO EITHER SIDE  
OF THE CAPTAIN)

SEE MAG'S FOOT  
into frame

ACE: Oy! Sarcophagus Face!

(S11A)

01:25:43

11A

CS MEDAL/KICK

(THE CAPTAIN LOOKS  
AT HER. INSTANTLY  
MAGS STOPS IN  
CLOSE AND EXECUTES  
A SMOOTH BALLETIC  
KICK. /

12. H/A WELL

MEDALLION DOWN TO  
EYE (Post Prod)

THE GLOWING  
MEDALLION GOES  
SAILING OUT OF  
THE CAPTAIN'S HAND  
AND VANISHES DOWN  
THE WELL.

(T1) N/C light  
20:01:09.

(S12) (T2) 20:02:11.

Ace/Mags edge  
frame.

THEY ALL STARE  
IN ASTONISHMENT  
AND THEN RUSH  
TO THE WELL AND  
STARE DOWN.

HR044314

THE MEDALLION WHIRLS  
IN THE VORTEX.  
THE CAPTAIN GIVES  
A CRY OF DESPAIR)

\* CLEAN ON  
WELL.

20:01:45

DB looks to  
well 01:25:08

RECORDING PAUSE

03: HR44446  
04 HR44447

(15)

- 4/71 -

S/BY FAP FOR  
GLOWING EYES

LARGE WIND MACHINE

FULLERS EARTH PIT

03:16:57.

(med dropped then  
covered with fuller's earth)

(S56) (T5) (T6) 03:18:07

46. INT. THE ANCIENT CIRCUS.

56.

O/S DOC'S ARM  
& SWORD  
(REVERSE TAPE)

FULLER'S EARTH BOX

BREAK

(THE MEDALLION FLASHES INTO EXISTENCE  
AND MATERIALISES DANGLING  
BY ITS CHAIN FROM  
THE DOCTOR'S SWORD. (S57))

57.

MS DOC SWORD INTO FRAME

THE FAMILY OF  
GODS SEND OUT  
DEATH RAYS.

(T2) 04:06:36

MS GODS (PAINT ON RAYS)  
FAP EYES GLOW

MS DOC & SWORD (MEDALLION)

THE DOCTOR RAISES  
THE MEDALLION.

Z/I TO  
TIGHT SHOT MEDALLION  
IT GLOWS  
(PAINT ON RAYS)

THE COMPLETED EYE  
IS REVEALED GLOWING.

THE RAYS SENT BY  
THE FAMILY ARE  
DEFLECTED BY IT  
AND FOCUSED BACK  
ON TO THE GODS  
THEMSELVES.

FAP  
GLOWING

60.

39 GODS  
(SHAKE) PAINT ON RAYS

FAP EYES GLOW

AS THE RAYS HIT  
THEM THE FAMILY  
START TO TOTTER.

AMPLIFIED, DISTORTED  
GROANS OF RAGE.

61.

MS DOC & SWORD

THE DOCTOR CONTINUES  
RESOLUTELY TO HOLD  
THE EYE UP.

62.

38 GODS  
(SHAKE)

FAP EYES GLOW

- 71 -

(15)



(T4) - 4/72 -

20:05:09.

MATRESSESS FOR CAPTAIN TO FALL  
ONTO

D/S FLAT IN

47. INT. STONE CHAMBER.

13.

L/A 3S MAGS/DEAD/ACE

/ (THE WHOLE ROOM  
APPEARS TO SHAKE)

POST PROD  
SHAKE FX

CRANE UP TO  
O/S 4S FAV CAP

DEADBEAT: Quick!

TIGHTEN TO  
O/S 3S  
DEAD/CAP/ACE

(THE TRIO START  
TO RUN FROM THE  
CHAMBER.

LET CAP GO L

THE CAPTAIN BLOCKS  
THE WAY, HIS FACE  
QUIVERING WITH  
THE EXERTION)

ENDS ON MS  
DEADBEAT.

(T2)

20:09:38

CAPTAIN: (GASPING FOR BREATH) You  
know, when I was on the planet Periboea,  
I met someone who walked around when  
he was already dead. Personally, as  
an experience, I'd say it was very  
over-rated.

14.

3S ACE/DEAD/MAGS.

(HE COLLAPSES & FALLS  
DOWN WELL)

LET THEM GO R

HOLD ON MAGS  
LET HER GO R

THEY RUSH PAST  
HIM FROM THE  
SHAKING ROOM)

12"

29"

RECORDING PAUSE

(T2)  
05:17:58

(T1)  
05:16:46

237.

VESTIBULE & CARAVAN  
~~33~~

ACE/MAGS/DEADBT  
~~CRAB L~~

~~CRAB L~~

TIGHTEN TO  
MCU CRYSTAL  
BALL

48. INT. VESTIBULE.

N/G CRYSTAL

/ (THE VESTIBULE  
~~IS IN FLAMES~~ WINDS  
HOWL THROUGH IT.  
~~KITES AND POSTERS~~  
~~BURN.~~

THE TRIO RUSH  
BACK INTO THE  
VESTIBULE FROM  
THE CORRIDOR AND  
TOWARDS THE ENTRANCE.

THEY PASS THE  
CRYSTAL BALL)

ACE: (POINTING) Look!

DEADBEAT: Get down.

(THEY CROUCH DOWN BEHIND THE  
TICKET BOOTH. ~~THE CRYSTAL~~  
~~BALL CHANGES COLOUR~~  
APPARENTLY FILLING WITH SMIOKE.

IT EXPLODES.)

DEADBEAT: Quick

VIS FX  
EXPLODE  
CRYSTAL  
BALL

15"

RECORDING PAUSE

4/49

04: HR44447

05: HR44448 cam 1

05: HR44449 cam 2.

(T2) 04: 11: 30

S63

✓ S63D

✓ S63G.

S63A 35 from before.

S63B 02: 07: 24.

S63C.

✓ S63E 04: 12: 16. ✓  
cam 1 rec.

✓ S63F 04: 12: 50 ✓ cam 1 all wall  
✓ S63J cam 2 wall + door  
cam 1 + 2 rec. three frames

✓ S63H 04: 13: 39 ✓ cam 1 35 Gods  
cam 1 + 2 rec cam 2 35 Gods.

S63M 04: 16: 45 ✓ cam 1 back shot  
S63N cam 2 frontal shot  
cam 1 + 2 rec

S63P 04: 17: 49 ✓ cam 1 WS frontal  
S63Q columns collapse  
cam 1 + 2 rec.  
cam 2 all side  
shot

63L  
cam 1 + cam 2

05:01:10

cam 1 all front wall  
cam 2 side view

63R  
cam 1

Model shot  
05:02:50



SMOKE & RUBBING FROM WIND MACHINE

NB 2CAMPAS - SPLIT RECORDING ON ALL SHOTS INVOLVING MOVING SCENERY. IE. WALLS FALLING ETC.

49. INT. THE ANCIENT CIRCUS.

✓ 63. ~~AS DIRECTED~~ 2A. H/A DOC + SWORD. (Unit of Gods fig.)  
WIND & SMOKE  
✓ 63A MS MOM. GOES TO  
✓ 63B MS GIRL GODS  
✓ 63C MS DAD GOD.  
✓ 63D MS DOC + SWORD (He looks to cracking wall)  
✓ 63E C'm cracking wall + gasses  
✓ 63F Profile MS DOC + cracking wall.  
✓ 63G MS DOC + SWORD (He throws sword)  
✓ 63H 3S GODS DUMMIES SWORD + MEDALLION LAYS  
MS EXPLOSION BEHIND GODS THEN TOTTER  
✓ 63J. PROFILE MS DOC  
PAN R WITH HIM LET HIM GO R  
HOLD ON STONE WALL IT FALLS R-L.

(THE WIND FORCES HAVE STARTED TO GROW IN THE AREA AROUND THE GODS' RAISED THRONE. PAINT ON RAYS IN WORKSHOP)

THE DOCTOR STILL HOLDING THE EYE LOOKS ON IMPASSIVELY.

THE PRESSURES BUILD UP.

THE DOCTOR FINALLY TAKES THE MEDALLION AND THROWS IT AS FAR AS HE CAN INTO THE GOD'S SEATING AREA.

THEN AT LAST HE TURNS TO LEAVE, WALKING CALMLY THROUGH THE CHAOS)

- 1) 63K C'm FLOOR CRACKING + GASSES.
- 2) 63L LS WALLS FALL + GASSES (FIG RUBBING FALLS)
- 3) 63M 3S GODS FALL THROUGH HOLE. (RUBBLE UP THROUGH HOLE)
- 4) 63N. PROFILE 3S GODS FALL THROUGH HOLE. (RUBBLE UP THROUGH HOLE)
- 5) 63P C'm COLUMNS FALLING R-L.
- 6) 63Q LS COLUMNS FALLING R-L
- 63R. Model shot (mat in)

REAL VESTIBULE

50. EXT. THE CIRCUS SITE. DUSK.

150.

MLS DOCTOR THROUGH  
ENTRANCE

/ (THE CIRCUS TENT  
IN FLAMES WITH  
FIREWORK-LIKE  
EXPLOSIONS COMING  
FROM IT)

FX EXPLOSION  
FROM WITHIN



"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 18/5/88  
Session p.m.

EPISODE/SCENE NO. 4/50  
CIRCUS/VESTIBULE

SPOOL NOS: HR41626

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
150.	1	MLS DOCTOR THROUGH VESTIBULE. Explosion! Exits ROF  No dialogue	10"	17:21:06

51. EXT. COUNTRY LANE. DUSK.

79. \_\_\_\_\_ / (THE STALLSLADY  
LS HORSE & CART IS PULLING HER  
CART ALONG LOADED  
WITH VEGETABLES.

80. \_\_\_\_\_ / SHE STOPS AND  
MS STALLSLADY HEARS IN THE  
DISTANCE THE  
EXPLOSIONS)

A STALLSLADY: (SHAKING HER HEAD) It's  
what I've always said. No consideration  
for those of us ~~who have to~~ *that* live here.

(SHE WHEELS HER  
CART ALONG)

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 4/51  
COUNTRY LANE

RECORDING DATE 15/5/88  
Session p.m.

SPOOL NOS: HR35065

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
79.	1	LS HORSE & CART. WALKS TOWARDS CAMERA.	12"	17:38:06
	2	A/B - DIALOGUE "It's what I've always said...."	30"	17:40:31
8.	1	MS STALLSLADY - dialogue "It's what I've always said...."  EXITS ROF	16"	17:48:16
	2	A/B - BETTER	17"	17:50:08

4/52 CIRCUS SITE  
REVISED VERSION

CS TENT

3S M/D/A Doc

158.

enters to 4S

A

DEADBEAT: You defeated them, Doctor.  
This is where it ends.

AS DIRECTED

B

THE DOCTOR: No, Kingpin. This is  
where it begins.

(HE WALKS OVER TO JOIN  
ACE AND MAGS WATCHING  
THE DESTRUCTION OF  
THE BIG TOP)

C

THE DOCTOR: Enjoying the show, Ace?

(ACE TURNS TO DOCTOR)

D

ACE: Yeah. (Softly) It was your show  
all along, wasn't it?

(THE DOCTOR JUST SMILES)

E

MAGS: The Captain really is finished  
this time, isn't he?

F

THE DOCTOR: Yes. But you're just about  
to start.

G

~~MAGS: What do you mean?~~

(DEADBEAT JOINS THEM)

H

DEADBEAT: I've been thinking, ~~Doctor~~.  
~~A beginning ...~~

I

THE DOCTOR: And what better way for a  
circus to begin than with a wonderful  
new act?

J ACE: Yeah! Weird and wonderful. Nice one, Professor. (TO MAGS) You'll knock the punters dead.

K MAGS: That's just what I'm afraid of. What if I can't control it?

L THE DOCTOR: You can, Mags. You already have.

M24 M/CS

M DEADBEAT: What about it, Doctor? You and Ace. Join the new Psychic Circus. Travel the galaxy with us.

M44 DOW

N THE DOCTOR: Thank you, Kingpin. But I'm afraid we have other galaxies to travel. And besides ...

(HE WALKS TO THE BROW  
OF THE HILL AND STARES  
DOWN AT THE WRECKAGE  
OF THE BIG TOP)

O THE DOCTOR: I've always found circuses a little sinister.

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 18/5/88  
Session p.m.

EPISODE/SCENE NO. 4/52  
CIRCUS

SPOOL NOS: HR41629/HR41628

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
158	1	C3S MAGS/DEADBEAT/ACE MODEL IN B/G - it collapses. DOCTOR ENTERS ROF TO C4S MAGS/DEADBEAT/DOC/ACE  Dialogue A-O DOC/ACE EXIT LOF ENDS M2S MAGS/DEADBEAT (CAMERA 1 - <u>HR4129</u> )	57"	18:48:39
	1	<u>WILDTRACK</u> - Deadbeat's line "You defeated them Doctor. This is where it ends".		18:50:40
	2	N/G noise  GOOD		18:50:49
	1	CS MODEL TENT COLLAPSING  (CAMERA 2 - <u>HR41628</u> )  CS MODEL STILL STANDING (HR41628)		18:48:39  18:50:40
	1	MS MAGS Dialogue from C "Enjoying the show Ace" DEADBEAT ENTERS ROF TO C2S MAGS/DEADBEAT Dialogue to end. MAGS/DEADBEAT TURN TO WATCH DOC/ACE EXIT. (** don't see Doc/Ace exit)  <u>PICK-UP</u> for Doc/Ace walk through. From: "I find circuses a little sinister" DOC/ACE WIPE FRONT OF FRAME (CAMERAS 1 & 2 <u>HR41628/HR41629</u> )	50"	18:53:09  18:54:09
	1	MCU DOCTOR Dialogue from "Enjoying the show Ace" to end EXITS ROF (HR41629)	42"	18:56:18
	1	MCU DOCTOR ( <u>alternative ending</u> ) Dialogue OOV "What about it Doctor" in vision Doc: "Thank you Kingpin" ENDING - NO EXIT. LOOKS TO MAGS/DEADBEAT THEN TO ACE. (HR41629)	20"	18:57:51



"Greatest Show"

Session

SPOOL NOS: HR41629/HR41628

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
	1	M2S DOCTOR/ACE Dialogue "Enjoying the show Ace" - end THEY EXIT ROF  (HR41628)	42"	18:56:17
	1	M2S (alternative ending) Dialogue OOV "What about it Doctor" NO EXIT. DOCTOR LOOKS TO ACE.  (HR41628)	20"	18:57:50

# My friends

	(1)	(2)	(3)	(4)	(5)
M/SCOT A. (4)	50 FPS	50 FPS * Low level as finds	SMOTHER.		
(5)	50 FPS	SATS. * ✓			
AVE TO (7)	50 FPS	50 FPS ✓	50 FPS ✓		
M/SCOT (8)	50 FPS RAW THRU. EDGE BOX	50 FPS ✓			
AVE TO START (9)	TALON - any ✓ 4 - 50 FPS 8 SECS. low.	SATELLITE 50 FPS			
M/SCOT (10)	MOVE INTO FRAME.		✓		
M/SCOT (11)	50 FPS 8 SECS * 2 SECS HAND.				
1 M/SCOT + REMOTE SAT.					

C

PROG LDLK231K/00

SP/TX

SESS

FR 19 OP LOC

VTOL

CORE ENQUIRY - SPOOLS/ACCESSION NO. TODAY'S DATE 20/06/88

1

SERIES : DR WHO

3

LDLK231K

CORE :

6

6

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

**References**

NEXTFN





C                    PROG LDLK231K/00                    SP/TX                    SESS                    FR 35   OP LOC

VTOL                    CORE ENQUIRY - SPOOLS/ACCESSION NO.   TODAY'S DATE 20/06/88

|                    SERIES        : DR WHO                    |  
| LDLK231K        CORE        :                    |

PC	PC TITLES & VT DESCRIPTORS	SPOOL	ACC.NO.	ST.	RX DATE	DUR.	TECH
	DISC.REC.	HR44281		(D)	07/06/88		TVC
	DUB OF HR44273	H111554		(M)	07/06/88	18.00	TVC
	DUB OF HR44274	H111554		(M)	07/06/88	19.40	TVC
	DUB OF HR44275	H111554		(M)	07/06/88	19.40	TVC
	DUB OF HR44276	H111554		(M)	07/06/88	16.56	TVC
	DUB OF HR44277	H111554		(M)	07/06/88	17.44	TVC
	DUB OF HR44278/79/80/81	H131061		(M)	07/06/88	67.30	TVC
	DUB OF HR44282/44322	H85973		(M)	08/06/88	29.30	TVC
	DUB OF HR44321/44283/4	H124559		(M)	08/06/88	54.00	TVC
	DISC.REC.	HR44282		(D)	08/06/88		TVC
	DISC.REC.	HR44283		(D)	08/06/88	14.00	TVC
	DISC.REC.	HR44284		(D)	08/06/88		TVC
	DISC.REC.	HR44322		(D)	08/06/88		TVC
	DISC.REC.	HR44321		(D)	08/06/88		TVC
	DISC.REC.	HR44305		(D)	09/06/88		TVC
	NO DETAILS	HR44306		(D)	09/06/88		TVC

NEXTFN

PURE



TITLES

TAPE N° (30') H117810.

OPENING:

FARE:

CLOSING:

DAUKS: 08 18.23  
GALAXY: 08:19.32  
NEMESIS: 08:20:35  
PATROL: 08:21:38

1 (CENTRE SCREEN) 08 22 36

2 " 08 22 56

3 " 08 23 16

4 " 08 23 36

1 (LOWER SCREEN) 08 23.57

2 " 08 24.18

3 " 08 24.39

4 " 08.25.00

DALEKS:

1 08.25.28

2 08 28.30

3 08.30.00

4 08 27 02

GALAXY

1 08.31 31

2 08 33 03

3 08.34.28

4 08.35.54

CASSETTE DOBBING

NOT COMPLETED

2 VHS's

~~HR 41618~~

HR 41619 (few mins only not completed)

(2) CASS 2 from

HR 41624

HR 41625

HR 41626

HR 41627

HR 41628

HR 41629.

HR 41621.

DATE	Mix/CAM 1	Mix/CAM 2
SAT 14/5 pm	HR 35073.	HR 35074
SUN 15/5 am	— " —	— " —
SUN 15/5 pm	HR 35065	HR 41619
MON 16/5 am	— " —	— " —
MON 16/5 pm	HR 41622	HR 41623
TUES 17/5 am	— " —	— " —
TUES 17/5 pm	HR 41624	HR 41625
WED 18/5 am	— " —	— " —
WED 18/5 pm	HR 41626	HR 41627
— " —	HR 4162960'	HR 4162860'
		90'

## SECOND UNIT RECORDINGS

ORIGINAL HR 41620  
TARRIFF DUB HR 41621 60'



**BBC tv**  
DOCTOR WHO

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: 01-743 8000 TELEX: 265781  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

Alan Wareing

7J

6th - 10th June : Ekstree car park  
Spool nos:-

Monday 6th

- 01 HRO 44 273
- 02 HRO 44 274
- 03 HRO 44 275
- 04 HRO 44 276
- 05 HRO 44 277

Backing spool: H111554

Tuesday 7th

- 06 HRO 44 278
- 07 HRO 44 279
- 08 HRO 44 280
- 09 HRO 44 281

Backing spool: H131061

Wednesday 8th

- 10 (HRO 44 282)\*
- 11 HRO 44 283
- 12 HRO 44 284 } H124559.
- 13 HRO 44 321
- 14 HRO 44 322\* → H85973

Thursday 9th

- 17 (HRO 44 305)
- 18 HRO 44 306 } H120344
- 19 HRO 44 307
- 15 HRO 44 323 } H131763
- 16 HRO 44 324

Friday 10th

- 22 HRO 44 310 - H061417
- 23 HRO 44 311 - H114983
- 20 HRO 44 308 } H026945
- 21 HRO 44 309
- 01 HRO 44 312 - H114983

Wednesday 15th

- 01 HRO 44 313
  - 20 HRO 44 314
  - 03 HRO 44 315
  - 04 HRO 44 316
- H 76129

Thursday 16th

- 07 HRO 44 319
  - 08 HRO 44 320
  - 09 HRO 44 443
  - 06 HRO 44 318
  - 05 HRO 44 317
- H1078320

Model film

H109972



Saturday

01 HR44444

02 HR44445

03 HR44446

04 HR44447

\* 05 HR44448 cam 1

\* 05 HR44449 cam 2.

H130013.

H082898

call up for on  
edit Mon

44  
45  
46  
47

First edit

Musk do Tardis scenes + screen  
+ collapsing ancient ring.

Paradise Towers

Ep 4 H103756.

# EP 1 scene durations + timecodes into scenes.

10:00:00 Inbo ("Op Titles. 51 32 (47") H122083

10:00:47. no sc 1 "Ring 81 32 (45") 10:41:01

10:01:32 sc "2 Tardis. 32 (16") 22:41:01

10:01:48 ("Model shot 2. (7") \* 

need to put in full version.

10:01:55 ("sc 4 Tardis (1'36") gold. 7 secs

10:03:31 ("sc 5 L/Base (30") need to put 25 Do/Ale shot back in.

10:04:01 ("sc 6 Tardis (1'19") 81:01

10:05:20 ("sc 7 BB/FC. (1'01") 81:01

10:06:21 ("PE) sc 8A 32 (36") 81:01

10:06:57 ("81) sc 9 32 (42") 91:01

10:07:39 ("21) sc 8B (38") 91:01

10:08:17 ("22) sc 10 (1'01") 10:55:01

10:09:18 ("20) sc 11 (38") 15:01

10:09:56 ("56) sc 12 (05") 15:01

10:10:01 ("31) sc 13 (17") 10:55:01

10:10:18 ("81) PE sc 15 (2'41") 55:01

10:12:59 ("59) DE sc 16 (17") 10:45:01



10:13:16 ("17") sc 17 (45")

SpK to Hugh  
about smoke  
on Ace/DB  
BC explosions.

10:14:01 ("24") sc 18 (54")

10:14:55 ("11") sc 19 (54")

10:15:49 ("17") sc 20 (4")

10:15:53 ("13") sc 21 (10")

10:18:03 ("08") sc 22 (10")

10:18:13 ("11") sc 24 (21")

10:18:34 ("01") sc 25 (24")

10:18:58 ("15") sc 26 (39")

10:19:37 ("14") sc 28 (18")

10:19:55 ("15") sc 29 (16")

10:20:11 ("11") sc 30 (55")

10:21:06 ("06") sc 31 (06")

10:21:12 ("12") sc 32 (48")

10:22:00 ("00") sc 35 (45")

10:22:45 ("45") sc 34 (1'21")

10:24:06 ("06") sc 36 (12")

# Ep 1

10:24:18      sc 37      (28")

10:24:46      sc 38      (26")

10:25:12      sc 39      (15")

10:25:27      sc 40      (16")

10:25:43      sc 41      (8")

10:25:51      sc 42/43/44      (24")

10:26:15      sc 45      (13")

10:26:28      sc 46      (4")

10:26:32      sc 47      (10")

10:26:42      sc 48      (7")

10:26:49      sc 49.

10:27:58 Plus: End credits. (wrong version.)



Plus      10:28:10  
                 7"      (for extra<sup>durn of</sup> model  
                                 shot)

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TOTAL:      10:28:17.

24'46.  
15  
31